

# Short Wave Adapter--Sidelights on Programmes-- Afternoon Sessions for Ladies--2YA "Uncle" arranged

## THE RADIO RECORD

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## Get Ready for London on Short Wave

### Easily Made Adapter To Work On Your Present Set

According to the latest cablegrams from Home, Mr. Gerald Marcuse, the well-known London amateur transmitter, will commence world-wide broadcast concerts on an ultra-short wave-length on September 1. New Zealand broadcast listeners by the thousands will regret that their ordinary receiving sets will not tune down to the ultra-short wave-lengths which have such a phenomenal range. However, "The Radio Record" has much pleasure in placing before its readers an inexpensive device which will instantly convert any ordinary broadcast receiving set into an ultra-short wave receiver without interfering with any wiring of the ordinary set. The device has been exhaustively tested in Wellington and has proved an unqualified success.

This wonderful short-wave adapter comprises a unit with one valve and socket, simple tuning coils, a variable condenser, radio-frequency choke, a small fixed condenser, grid leak and grid condenser, and three insulated flexible cords fastened into an old valve base. The unit can be assembled without any skilled technical knowledge.

#### HOW IT IS CONNECTED.

To connect the ultra-short wave-length adapter in circuit with the ordinary broadcast receiving set is the work of a few moments. The detector valve of the set is removed from its socket and placed in the socket of the adapter. The old valve base attached to the adapter is inserted in the detector valve socket of the ordinary set, and the aerial and earth are transferred from the ordinary broadcast receiving set to the short-wave adapter. Nothing could be simpler. No battery connections are changed. The loud-speaker remains plugged in, as usual, into the ordinary receiving set. The audio valves in the set are used as is customary.

#### APPLIED TO ANY SET.

The short-wave adapter can be applied to any broadcast receiving set—neutrodyne, super-het, Browning-Drake, tuned radio frequency, three-coil regenerative, etc. Once the adapter is connected to the broadcast receiver all the tuning is accomplished on the single variable condenser in the adapters. Novices should note the radio-frequency amplification, in the common application, is not practicable on ultra-short wave-lengths, therefore the radio frequency valve, or valves, are not required when using this adapter. If one rheostat controls all the amplifying valves of your set, then the radio-frequency valve, or valves, can be removed from their sockets when the adapter is being used. If there is a separate rheostat for the radio-frequency valves, then the A battery current can be shut off from these valves

to save current. As stated previously, the audio valves are required.

#### ONLY DETECTOR AND AUDIO.

Therefore, all that is necessary for operating your set in conjunction with the adapter is the use of the detector valve (which is transferred to the adapter), and the audio-amplification valves, which remain in their customary sockets in your ordinary receiving set. The simplicity of the whole arrangement does not impair its efficiency, as the adapter is designed on

ultra-short wave tuning coils may be purchased in any of the four New Zealand centres. Some very efficiently made sets of coils to suit the adapter are sold at a most reasonable figure. If, however, the broadcast listener possesses a little skill, and desires to make his own coils, he has no difficulties to overcome. It is advisable that those who are not familiar with coil construction should purchase their coils ready-made.

There are three coils, all of which

Still better results can be obtained by making the primary coil variable to increase selectivity in tuning. The coils may be of the spider-web or the pancake type. Another method of winding the coils is known as "pinch-winding." The coils should be wound on bakelite tubing, three inches in diameter. To cover two or more wave-bands the coils should be made on the plug-in principle to facilitate changing the coils.

In dealing with ultra-short wave-lengths, it is important that only the best variable condenser be used. It must be of the low-loss, straight-line frequency type of the highest grade, with a capacity of .00025 microfarads. Those who purchase inferior quality condensers should not expect good results, for efficiency cannot be obtained with poor quality condensers. Importance must be attached to the selection of a good vernier dial for operating the variable condenser. Ultra-short wave-lengths are strikingly sharp when it comes to tuning on them, and a vernier condenser control is, therefore, essential.

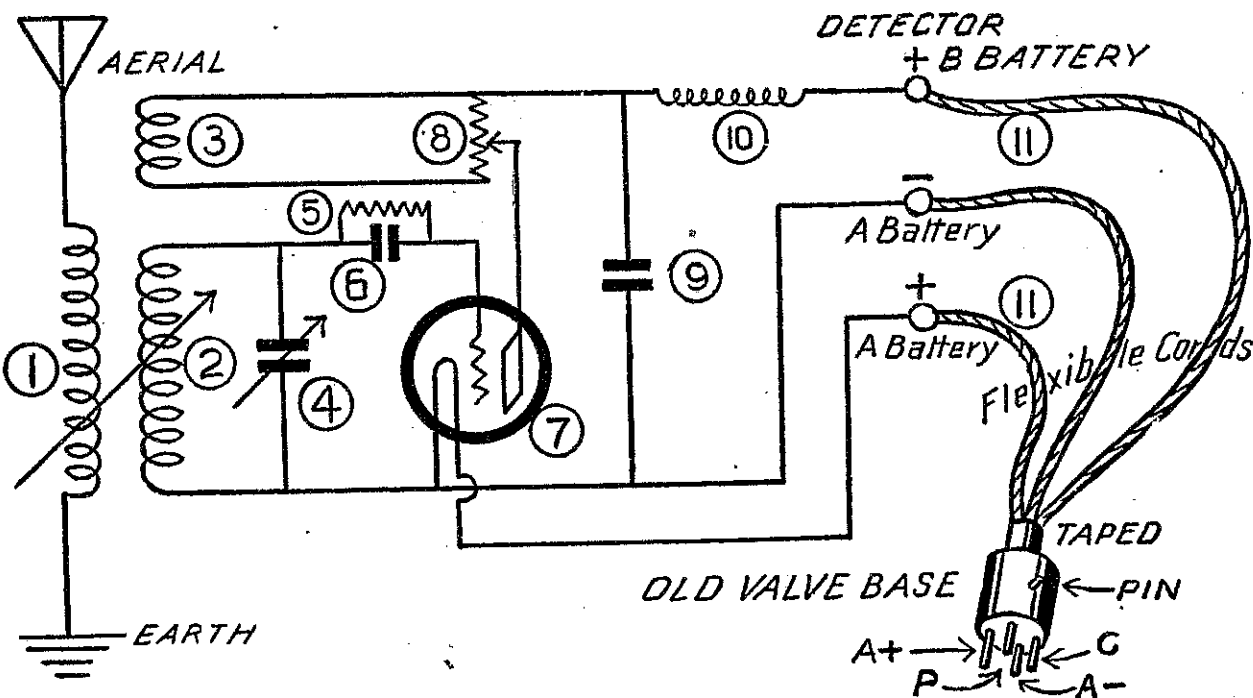
#### THE VARIABLE RESISTANCE.

Importance is also attached to the variable resistance (8). This resistance has a critical effect in the operation of the adapter, and should be of the smoothest-working type. This variable high resistance is shunted across the tickler coil, and thus eliminates an additional variable condenser, greatly simplifying the tuning and reducing the cost of the adapter. The variable resistance should be of 200,000 or 500,000 ohms. The most suitable is the Bradley type of variable resistance, owing to its smoothness in operation. The controlling knob should be on your right-hand side of the panel when facing the adapter.

#### GRID-LEAK AND CONDENSER.

There is nothing revolutionary about the grid-leak (5) and fixed condenser (6). The best variable grid-leak, of

(Continued on Page 3.)



#### DETAILS OF THE "RADIO RECORD" SHORT-WAVE ADAPTER.

Figure (1) Primary coil; (2) secondary coil; (3) tickler coil; (4) variable straight-line frequency condenser (.00025 mfd.); (5) variable grid leak (3 meg.); (6) fixed grid condenser (.00025 mfd.); (7) Benjamin or similar type anti-shock valve socket; (8) variable high resistance (200,000 to 500,000 ohms.); (9) fixed by-pass condenser (.0001 mfd.); (10) short-wave radio frequency choke; (11) Flexible insulated cable.

thoroughly approved technical principles. In practice, if correctly constructed, the adapter will be found to be thoroughly efficient and easy to manipulate; in fact, easier than the ordinary broadcast receiver, as there is only one condenser to operate for the whole outfit, the condensers in the broadcast receiver not being used, although they are not disconnected in any way.

The parts embodied in the adapter are not in any way intricate. The

may be wound on the same tubing. The tickler should be at one end, the secondary in the centre, and the primary at the other end of the coil. The best wire for the purpose is No. 26 double-cotton-covered for all coils. The primary coil should have about five turns, the secondary ten, and the tickler six turns. The tickler should be wound to within one-eighth of an inch from the secondary coil, and at least an inch should separate the primary from the secondary.



# Why the Geneva Naval Conference Failed

The cause of international disarmament has been exercising the minds of a comparatively small number of people for very many years, but it was not until the world war that the subject became one of every-day discussion and of personal interest to large numbers of people. Since the war the movement in favour of international peace, and of international disarmament as a first step towards international peace, has made remarkable progress. It is now a matter of very wide interest, and a real factor in world politics.

At the conclusion of the war the Covenant of the League of Nations was accepted by a vast majority of the nations of the world as one means of achieving the peaceful settlement of disputes. This Covenant, and the body that it created—the League of Nations—will be discussed in a separate lecture, but it should be noted here that Article 8 of the Covenant accepts the importance of disarmament in the following words:—

"The members of the League recognise that the maintenance of peace requires the reduction of national armaments to the lowest point consistent with national safety, and the enforcement, by common action, of international obligations."

The article provided that the League should formulate plans for disarmament, which should be binding on all members, and should be subject to reconsideration and revision at least every ten years, and also that the members of the League should undertake to interchange full and frank information as to the scale of their armaments, their military, naval, and air programmes, and the condition of such of their industries as are adaptable to war-like purposes.

It has, unfortunately, been possible, so far, to make very little real progress on the lines indicated by this article. The disturbed state of the world, and especially of Europe, the fact that some very powerful nations remained, and still remain, outside the League of Nations, and the still existing fears and apprehensions of many of the nations within the League, have all militated very strongly against the taking of effective steps in the direction of disarmament.

## WORKING FOR LIMITATION.

For some time past, however, a Preparatory Commission on Disarmament, set up by the League, has been investigating the subject, and at its last meeting, which commenced on March 21 of this year, two draft conventions on disarmament—one submitted by the British and the other by the French—were examined in detail. No less than thirty-nine public meetings were held for this purpose by the Preparatory Commission, and, although it was not possible to arrive at an agreement upon one draft, considerable progress was made in examining details and in clarifying the main issues involved. The chairman of the Preparatory Commission—Monsieur London, of the Netherlands—observed that, for the first time in the history of the world, the problem of the limitation of armaments had been approached as a whole, and by practical methods. "What is essential," he said, "is that, having cleared the ground, and accomplished our first stage, we should meet again as soon as the ideas expressed here have ripened. Governments have had time for reflection, and the more intelligent section of public opinion has pronounced its verdict."

You will note that the Preparatory Commission and the League of Nations are dealing with the subject of disarmament in all its phases—land, sea and air—and you should also note that one very powerful nation that is not a member of the League of Nations—the United States of America—has for this purpose associated itself with the League's work and has taken part in the discussions of the Preparatory Commission. The United States Government, however, while anxious to assist in any movement that might help towards the cause of disarmament, have nevertheless expressed the opinion that the problem can best be attacked from another angle. They think that if each individual difficulty is isolated and considered not as part of a whole, but individually, one at a time, there are better prospects of success, and in accordance with this principle the United States Government were responsible for the meeting of the Washington Conference some years ago.

## LIMITATION OF SEA POWER.

This conference, which met on November 12, 1921, and continued until February 6, 1922, dealt with a number of subjects, but the principal item for discussion was that of naval disarmament. The problem, instead of being dealt with as a whole, was con-

Had agreement been reached between Britain, United States, and Japan at the recent Naval Conference, millions of pounds would have been saved in unproductive expenditure. Why did the Conference fail?

This lecture, delivered from 1YA on Friday evening last, by the editor-announcer, based upon official data and information supplied by the Imperial Affairs branch of the Prime Minister's Department, explains the fundamental facts of the situation, and shows the efforts made by Britain to ease the world's financial burden while protecting her own 80,000 miles of sea trade arteries. A second—and even more interesting part of the lecture—will be delivered next Friday evening.

finned to disarmament at sea, and on this subject the conference met with a very considerable measure of success. New Zealand was represented at the conference by one of its most notable citizens, the late Sir John Salmond, whose reputation as a jurist, it is perhaps unnecessary to say, was and is world wide. Great Britain, Canada, Australia, New Zealand, India (of the British countries), the United States, France, Italy, Japan, Belgium, the Netherlands, Portugal, and China were all separately represented by men of the highest ability and reputation, though not all these nations, of course, were concerned in the discussions on naval disarmament.

One result of that conference was the Washington Treaty for the Limitation of Naval Armaments, and it is necessary to explain the provisions of this treaty before it is possible to understand clearly the aims and objects of the conference on naval disarmament that has recently been held at Geneva. This treaty was signed by the five great naval Powers, namely,

existing ships after a life of twenty years.

(3) The size of cruisers was limited to 10,000 tons, and their guns to 8in. calibre, but it should be noted carefully that no limitation was imposed on the number of cruisers or the aggregate tonnage of cruisers.

(4) No restriction of any kind was imposed on the building of submarines, destroyers, or aircraft.

(5) Provision was made for the treaty to remain in force until after two years' notice, and that no such notice could be given before December 31, 1934. In any case, eight years after the coming into force of the treaty a conference of the signatories is to be held to consider possible modifications, and this conference is due to be held in the year 1931.

(6) A final provision laid it down that in case of war any signatory might suspend the provisions of the treaty for the period of hostilities.

opposing navy and so reducing the national menace.

## THE COST OF PREPARATION.

The second point of view arises to some extent out of the first. It is the desire in all quarters to avoid the annual expenditure of huge sums of money upon naval armaments, which are of course entirely unproductive. This desire has been greatly intensified by the financial difficulties through which so many nations have passed since the time of the war, which have rendered it almost impossible to continue the race for armaments in the future in the same manner as in the past. On this aspect of the matter New Zealand's representative at Washington, Sir John Salmond, says: "No sooner are such ships built than they begin to grow obsolete by the advance of scientific invention, and by the building of more powerful vessels by rival states, and this process of ruinous competitive expenditure goes on indefinitely. . . . The primary importance and significance of the Washington Treaty is to

other naval race would commence, not in battleships or battle-cruisers, but in 10,000-ton cruisers, as soon as, or probably before, the nations were in a financial position to bear the cost.

It was in these circumstances that President Coolidge of the United States of America issued to the four Powers who signed the Washington Treaty with America his invitation to a further conference on naval disarmament, to be held at Geneva in June of this year. Though his invitation was addressed to four Powers, namely, Great Britain, Japan, France, and Italy, only two of these Powers (Great Britain and Japan) accepted the invitation. France declined to take part in the conference, owing to her belief that the question of disarmament could be considered only as a whole, and that a conference on the naval aspect alone might result in jeopardising the success of the League of Nations disarmament inquiry, which covered all phases of the problem. Italy's refusal was based on different grounds. The Italian Government expressed the opinion that Italy's naval power was already limited as far as possible in view of her geographical situation—dependent for her outlet to the world on the narrow waters of Gibraltar, Suez, and the Bosphorus, and in comparison with the maritime forces of other countries, including many who had not signed the Washington Treaty, or been invited to take part in the forthcoming conference.

Notwithstanding the absence of these two countries, the United States, Great Britain, and Japan decided to proceed with the conference independently, and steps were taken to provide for the representation of the British Empire by a strong and expert delegation. The British delegation was headed by the Right Hon. W. C. Bridgeman (First Lord of the Admiralty); the American delegation was headed by Mr. Hugh Gibson, and Admiral Saito was the leader of the Japanese delegation. The representatives of New Zealand were the High Commissioner (Sir James Parr) and Admiral of the Fleet, Earl Jellicoe, assisted by Rear-Admiral Beal. New Zealand was fortunate in being able to secure the services of Admiral of the Fleet, Earl Jellicoe, as one of its representatives. His expert knowledge and international prestige enabled him to play a prominent and helpful part in the deliberations.

As time requires a conclusion at this point, those interested in the subject are reminded that the final portion of this lecture, including an explanation of the proceedings and the failure of the conference, will be delivered next Friday evening at approximately 9 o'clock.

## BUILDING PROGRAMMES

### THE FACTS SUMMARISED.

The building programme of the principal naval Powers of the world may be briefly summarised here.

Two battleships, Nelson and Rodney, built in accordance with the Washington Treaty, have just been completed for the Royal Navy. While all previous battleships, except perhaps H.M.S. Hood, were built by men who had to imagine what a naval battle would be like, the Nelson and Rodney were designed to meet the requirements of a naval staff who were seeking to put into effect the outcome of their war experience.

Since the war Britain has also completed the light cruisers Eppingham, Froisher, and Hawkins, each of 9750 tons, and 31 knots speed, and mounting 7.5in. guns; the light cruisers Enterprise and Emerald, 7550 tons, 33 knots, and seven 6in. guns; and the mine-layer cruiser Adventure, of 6750 tons.

Of what are known as treaty cruisers, that is vessels coming under the restrictions of 10,000 tons displacement and 6in. guns laid down by the Washington Treaty, Britain is building nine. Four are to be completed this year, and the others will be completed year by year to 1929-30. The ships are the Kent, Cornwall, Suffolk, Cumberland, Berwick, Sussex, Shropshire, Devonshire, and London. Very few details of these ships have been revealed. It is not known how many 8in. guns they will mount, but it has been stated that on their displacement of 10,000 tons they will have a broadside fire from their 8in. guns of twice the weight of the pre-war County cruisers, which had more numerous 6in. guns, while the new ships will be about ten knots faster than the old Kent and Cornwall, which fought in the Battle of the Falkland Islands.

In addition to the above ships, Australia is building two 10,000-ton cruisers—the Australia and Canberra—of identical type.

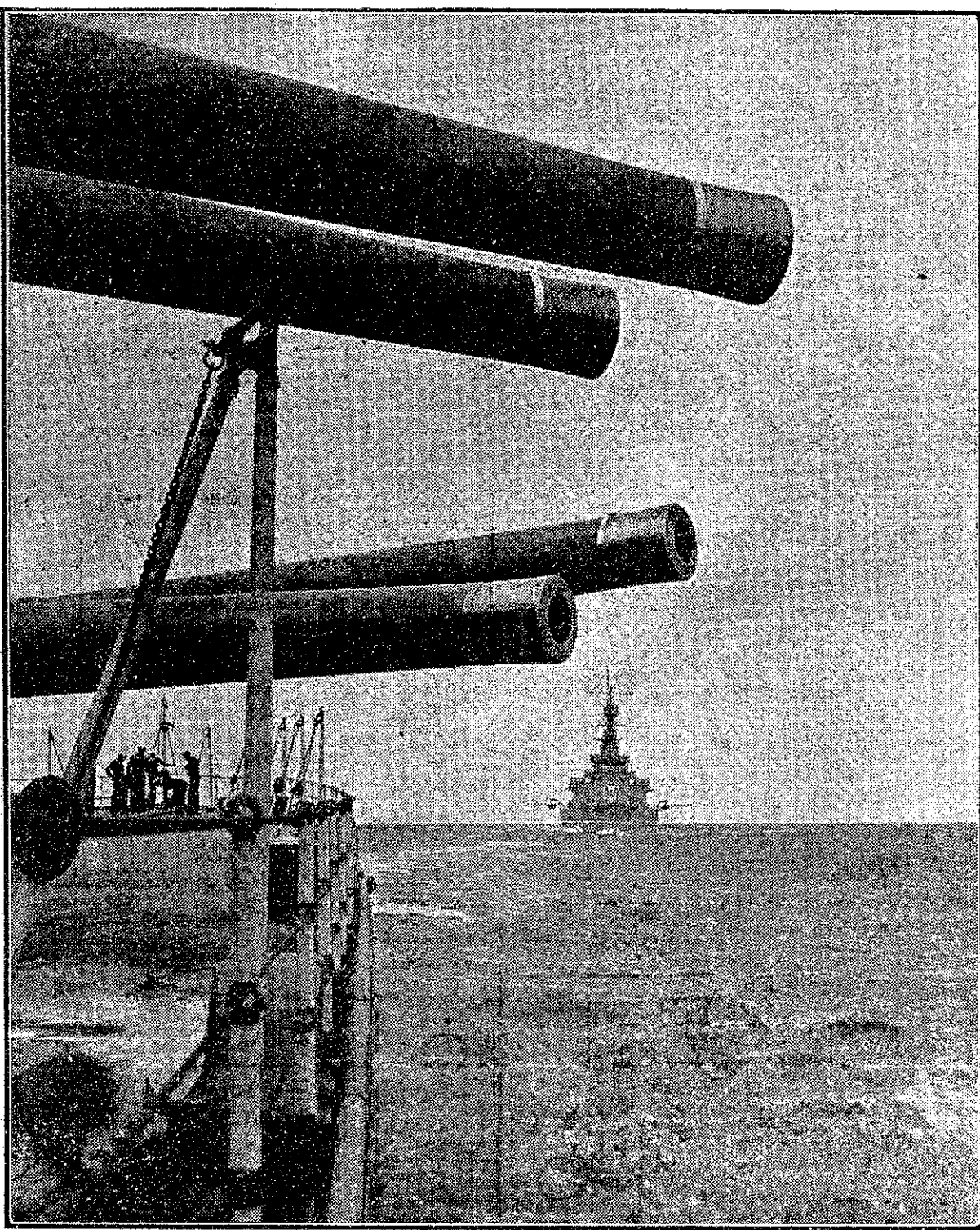
### FOREIGN NAVIES' CRUISERS.

The United States has built ten 7500-ton cruisers of 34 knots speed since the war, and her present programme provides for six 10,000-ton cruisers each of 33 knots, and mounting eight 8in. guns.

Japan has completed since the war fourteen 5500-ton cruisers of 33 knots, each with seven 5.5in. guns, and four 7100-ton cruisers of 33 knots, each carrying six 8in. guns. Japan is also laying down four 10,000-ton cruisers which are to carry ten 8in. guns.

France has recently completed three 8000-ton cruisers of 34 knots, each mounting eight 6in. guns, and she is laying down three 10,000-ton cruisers mounting eight 8in. and eight anti-aircraft guns.

Italy is to build three 10,000-ton cruisers to mount eight 8in. guns.



A Glimpse of Britain's Navy, upon which hinges the safety of the Empire's 80,000-mile trade arteries.

Great Britain, the United States of America, Japan, France, and Italy, and the main provisions are as follow:

(1) The Powers agreed, in accordance with a set programme covering a term of years, to reduce the number of their capital ships (i.e., battleships and battle-cruisers) as follow:—

	Tons.	
British Empire,	to 15 ships, total 525,000	
United States,	to 15 ships, total 525,000	
Japan,	to 9 ships, total 315,000	
France,	to 175,000	
Italy,	to 175,000	

So far as the three leading Powers are concerned this is known as the 5:5:3 ratio, Great Britain and the United States being placed on a parity, with Japan's power as 3 to their 5. This 5:5:3 ratio was not adopted as a result of any theoretical considerations; it was the result merely of the existing naval strength of the Powers represented at the conference.

(2) It was further agreed that no new capital ship should be built larger than 35,000 tons, or carrying guns over 16in. calibre, and that building in future should be confined to the replacement of

## BRITISH SHIPS DESTROYED.

For our purpose it is not necessary to consider this Treaty in any further detail, but it is of interest to note that, as a result of the limitations of capital ships so imposed, it was necessary to destroy a considerable proportion of the existing British fleet, including two ships of particular interest to the Dominions in the Pacific, namely, the battle cruisers Australia and New Zealand, both of which had served a most useful purpose in the Great War.

Before proceeding to consider the Conference that has recently been sitting at Geneva it would be well to note that there are two causes underlying the efforts of the principal Naval Powers to obtain an all-round reduction in naval strength. The first is, of course, the desirability of attempting to further the cause of international peace. It is plain that where nations are straining every effort in competition with each other to increase their warlike power there is perhaps a natural tendency to attempt to use that power when circumstances are propitious, not only because the time may seem opportune but also for the purpose of obtaining relief from a crushing financial burden by destroying the

be found in its financial aspects. It relates to times of peace, and to expenditure in preparation for a time of war. It is not an agreement to preserve the peace, nor is it designed for that end. . . . It in no way limits the weapons with which States may fight and defend themselves—it merely limits the weapons which they may prepare for that purpose in time of peace."

## SATISFACTORY REDUCTIONS.

The result of this treaty up to the present has been generally satisfactory. Important reductions have been effected in the cost of maintaining the navies of the world, and as the naval strength of the powers concerned is definitely limited, so far as the most expensive vessels are concerned, there has been no competitive building in those ships. The limitations with regard to cruisers, however, which ships you will remember are confined to 10,000 tons and to 8in. guns, have had an effect certainly contrary to what was intended. The tendency has been to build cruisers up to the maximum allowed by the treaty, and as there is no limitation on the number of these ships (which are by no means inexpensive) there seemed every prospect that an-



# Get Ready for London on the Short Wave

This article is continued from the cover, and describes the process by which any skilful operator may adapt any valve set for the reception of short-wave London broadcasts. As from September 1, Mr. Gerald Marcuse will broadcast for Antipodean listeners. There is also available on the market reliable apparatus for short-wave reception. Enthusiasts are invited to send records of receptions.

about three ohms resistance, should be used. Shunted across it is the common type of fixed condenser of .00025 microfarads capacity. Valves vary a great deal in characteristics, and a variable grid-leak will ensure the best results.

## RADIO FREQUENCY CHOKE.

A special short-wave radio frequency choke (10) may be purchased ready-made, or could be made to order by any radio mechanic for two or three shillings. Those who desire to make their own radio frequency choke will require No. 26 double cotton-covered wire. This should be wound haphazard, without any evenness, one hundred times around a small wooden reel with flanges half an inch in diameter, and the core about a quarter of an inch in diameter. This choke, however, should be purchased ready-made, if possible, for the factory-made article is generally of the honey-comb or duolateral wound type, which gives a very low distributed capacity, and is infinitely more efficient for radio-frequency currents on short wave-lengths.

## BY-PASS CONDENSER.

The customary by-pass fixed condenser (9) should not be omitted. It is of .0001 microfarads capacity. The condenser is connected at one side between the radio frequency choke and the variable resistance. The other side of the condenser is connected between the A— (or F—) of the valve and the A— of the connecting cord which goes to the ordinary receiving set.

## TO CONNECT TO SET.

Connecting the adapter to the ordinary broadcast receiving set is a most simple process. Take an old valve, one that has outlived its usefulness, or procure a "dud" valve from one of the big radio houses, which always have a few burnt-out or defective valves on hand. Remove the glass bulb from the valve, using care for fear of cuts on the face or hands. The insulated flexible wires which connect the "AX," "A—," and "P" terminals of the adapter valve socket should then be soldered inside the old valve base to the corresponding prongs of the base. In the UX200A and UX201A type valves the thick prongs are for the A battery, and when the pin on the side of the valve base is pointed towards you, the thin prong on your left-hand side of the pin is the P prong. No connection is made, inside the old valve base, to the other thin prong—G. It is advisable, however, to note which way the A battery is connected, in your ordinary receiving set, to the detector valve socket, with respect to plus and minus. Care should be taken to see that the flex cords are well soldered and insulated inside the old valve base, so that the bare wires cannot come into contact with each other, and thereby cause a short-circuit. After they have been well soldered the inside of the old valve base could be filled with melted sealing-wax, resin, pitch, or plaster of paris. The flex cords should then be bound together with adhesive tape just above the top of the old valve base. The cords can also be plaited into a cable.

## THE CONNECTING CORD.

The flexible insulated wire cords which connect the adapter to the receiving set can be two or three feet in length. It is a matter of convenience for the best position to place the adapter. The most satisfactory position for the adapter is the closest to the aerial lead-in. If it is to be placed on top of the receiving set little rubber tips glued underneath the cabinet of the adapter will prevent scratches on the top of the receiving set.

## TUNING THE ADAPTER.

To tune the adapter very little skill is necessary. The tuning condensers of the receiving set are not touched, the attention being centred on the vernier-controlled single tuning dial of the adapter and the knob of the variable resistance. The latter should be turned backwards and forwards, while the condenser dial is moved very slowly in search of a "carrier" wave. When the whistle of the "carrier" is picked

up it is cleared up by careful manipulation of the variable resistance and the tuning dial. With a little practice the novice will shortly become quite adept. It is advisable to keep a "log" of the dial readings of the condenser, so that stations once found will be promptly located again.

## THE SAME AERIAL.

No change in the length of the ordinary aerial will be necessary for tuning the short-wave stations. The standard broadcast aerial will serve the purpose without any reduction in length.

## LOTS OF SHORT-WAVE STUFF.

Listeners will find quite a lot of short-wave broadcasting is available at various times of the day. The Schenectady station, 2XAF, is heard regularly every Sunday afternoon in New Zealand, transmitting band, orchestral, vocal, and other items. Following are the principal short-wave broadcast stations which are frequently heard in New Zealand at irregular times:—

	Metres.
2XAD, Schenectady, U.S.A....	20
2XAG, Schenectady, U.S.A. ...	26.02
PCJJ, Holland .....	30.2

2XAF, Schenectady, U.S.A....	32.70
WGY, Schenectady, U.S.A. ...	89
RPN, Russia .....	45
WLW, Cincinnati, U.S.A. ....	52
KDKA, Pittsburgh, U.S.A. ...	63
WGY, Schenectady, U.S.A. ....	89
GWT, Perth, Western Aust....	100

And now, from England, comes the news that Mr. Gerald Marcuse, the world-famed London amateur transmitter, is to give Australians and New Zealanders regular high-class broadcast concerts transmitted on a short wave-length. As he is to commence in a fortnight, now is the time to render

your receiving set able to pick up the London concerts, by means of the "Radio Record short-wave adapter."

It may be said, generally, that reception of short-wave transmission calls for skill, and presents some problems. The service about to be broadcast by Mr. Marcuse is of an experimental nature, but it is unquestionably of the first importance, and will certainly prove a stepping-stone towards the attainment of regular Empire broadcasting. We will be glad to have details of the experiences of any listeners who get results on London short-wave transmission.

## A GROUP OF PROMISING AUCKLAND TALENT



—Photo. Tornquist.

### MISS INA THOMSON.

Miss Thomson won the contralto section at the Auckland Competition Society's Festival in 1926, and subsequently has risen to a prominent position with vocalists in this city. She is a well-known soloist at municipal concerts, and with the Bohemian Orchestra and Auckland Choral Society. Miss Thomson made her first appearance at IYA on August 11.



—Photo. Tornquist.

### MISS SYBIL PHILLIPS.

A young soprano, aged 14, whose performances at IYA have given much pleasure to listeners. Miss Phillips is seen in the photograph wearing medals won at last year's Auckland Competitions. The opportunity of encouraging such youthful talent is an appealing feature of broadcasting.



MISS NELLIE LINGARD.

contralto, late student at the Manchester School of Music, under Professor Thomas Robinson. She performed as a soloist for the Municipal Band on December 6, 1926, and received very favourable Press comment locally on her rendering of Hatfield's "Enchantress" and "Praise of God."

## THE MASKED DUO



On the right is Miss Beryl Poulton. Along with Mr. Arthur Prentice, she forms the "Masked Duo," so popular at IYA. The duo was originally a trio, but Mr. Birch, the third member, recently paid a visit to Sydney in search of the latest songs and methods, and on his return listeners will again hear the old combination in a new form. On the left is shown Mr. Arthur Prentice, whose voice is well known to listeners in to IYA.



A company has been formed in Africa to take over the bankrupt South African stations under the protection of a Government monopoly for a period of five years, according to Radio Broadcast magazine. Stock will be offered to the public. The interests backing the plan are in control of the most important South African theatres, and they promise better programmes, which should discourage the extensive evasion of license payments, the reef on which the original broadcasting plan was wrecked.

When he imposed fines of £2 each on two Aberdeenshire radio "pirates" (owners of sets for which the license is unpaid) the sheriff was told by the prosecutor that fines of £10 had been imposed in recent English cases. The sheriff replied that heavier fines might be required to bring Englishmen to their senses, but he hoped the Scotsman, with his appreciation of the value of money, would come to his senses through the imposition of a much smaller fine.—"Amateur Wireless," London.

## DARKNESS AIDS LONG-DISTANCE RECEPTION

If you are a long-distance enthusiast and stay up nights nursing dials in an effort to fill your log book with the call letters of distant stations, take a tip from the transmitting amateurs and use a small, opaquely shaded bulb as the only source of illumination in the room (writes a contributor to the New York "Radio News"). Turn out all the overhead clusters and wall brackets, then set the lamp on or near the radio table, so that it is below the level of your eyes and casts a glow only strong enough to make the dial readings on the receiver discernible. A more effective expedient in easing the reception of the elusive DX-ers you have never found.

### Strong Light Distracts.

The weakness of the light has no electrical effect on the receiver, to increase the latter's sensitivity; but it has a marked effect, on your physical and mental condition, that directly facilitates reception. With a dull light in the room you unconsciously relax your muscles, put yourself at ease, and rest your eyes. You sit back comfortably, and the inactivity of your other senses tends to sharpen those of hearing and feeling. You are not distracted by a strong light, but feel only the soothing effect of a soft and indirect one. You are able to concentrate, fully and completely, with only your ears and fingers active.

When you turn the dials you are now scarcely aware of their presence, or of the presence of anything else in the room. You merely listen and decipher the sounds the earphones impress on your brain.

### Turn Out the Light.

It seems incredible that the mere darkening of the room can so influence the mind, but the effect is really marked. Radio operators, who sit at a receiving set for hours at a time and must frequently "read" code signals of heart-breaking weakness, often turn out all light and listen in total darkness. By relieving their sensitive eyes of all strain, and keeping only their ears "alive," they are able to retain whole messages in their heads, and to write them down later on paper without a mistake. In many radio "shacks" the sole illumination is furnished by a lonely 10-watt lamp, hidden inside a blue reflector and hung a little to the side of the receiving set.

The next time you go on the trail of that distant station try this trick. You will be pleasantly surprised to find that it actually works.

## RENOVATING DRY CELLS

A dry cell is usually made with an outer covering of zinc which forms one plate of the cell. If the cell has gone "dead," it is possible to make it as good as new by comparatively simple methods. If the zinc is found to be still good, punch a few small holes through the zinc and immerse the battery in a concentrated solution of ammonium chloride (sal ammoniac). This will often be found to have the effect of giving a new life to the cell, the cause of the cell going "dead" being (if the zinc is all right) that the solution has dried up. For it must be remembered that a "dry" cell is only dry in the sense that the liquid in it is unspillable, since it is soaked into a piece of fabric.

"There is going to be a great exhibition of spring flowers. Are you going to see it?"  
"No, I'll stay at home and listen to it on the wireless."

## WHAT IS OSCILLATION?

New Zealand cities are suffering from a plague of howling valves. If a neutrodyne or Browning-Drake is not correctly neutralised when the valves oscillate howling and interference with neighbouring listeners will result.

Unless controlled, oscillation will continue until the saturation point or climax is reached, the valve then being said to be in a state of oscillation. When a receiving set is in oscillation it causes howling and squealing in your own and your neighbour's receiving sets if you are using an incompletely neutralised set or a 3-coil set. Regeneration should therefore never be allowed to proceed to this point, as it then constitutes a public nuisance.

On commercial receivers, regeneration is not always described by this name, and the dial which controls this feature of the equipment may be designated by way of the following terms: Regeneration; reaction; tickler; feedback; amplification; sensitivity.

When a radio receiving set in a state of oscillation is being tuned to a broadcast station:

1—It causes whistles in radio receiving sets of all types which are tuned to the same station. This interference may be heard up to a distance of several miles.

2—It distorts the quality of your own music.

3—It uses more "B" battery power and therefore the life of the "B" battery power is reduced.

4—It tends to reduce the life of the detector tube.

When a radio receiving set, in a state of oscillation, is exactly tuned to a broadcast station it is said to be in the state of zero beat. This distorts the broadcast reception and also interferes with the neighbouring receiving sets which are tuned to the same station.

In a word, regeneration carried to oscillation causes great annoyance to your neighbours, as well as poor reception and expense to yourself, and has no advantages whatever.

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Have you listened to distant lands—thousands of miles away? By adding our short wave unit to your present broadcast receiver you will be able to hear all the low wave broadcasting, and consequently everything that is on the air.

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AUCKLAND.



# THE NEW ZEALAND Radio Record

PUBLISHED WEEKLY.

Printed Tuesdays to permit of effective distribution before the week-end, with full copyrighted programmes for the succeeding week. Nominal date of publication Friday.

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All literary matter and contributions must be addressed to the Editor. If the return of M.S. is desired, enclose 1d. stamp.

## SUBSCRIPTION RATES.

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## ADVERTISING RATES.

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Advertisements requiring setting should be in hand not later than Friday of each week to ensure publication in succeeding issue. Stereos and blocks, providing space has been arranged beforehand, can be accepted up to midnight Monday. Contract advertisements not changed will be repeated.

No responsibility is accepted for blocks, stereos, etc., remaining unclaimed after last use, beyond a period of three months.

A. J. HEIGHWAY,

Managing Editor

"The N.Z. Radio Record,"

P.O. Box 1032,

WELLINGTON.

WELLINGTON, AUGUST 19, 1927.

The important event of the time for enthusiastic amateur listeners is undoubtedly the announcement from Britain that the British Broadcasting Corporation is giving a temporary license to the well-known short-wave enthusiast, Mr. Gerald Marcuse, to undertake as from September 1 experimental short-wave transmission, principally designed to reach Antipodean enthusiasts. The attitude of the British Broadcasting Corporation is that at present the difficulties of reception are such as to make it inadvisable for the Corporation itself to undertake such a service, because, while temporarily creating a good deal of enthusiasm and interest, the reaction from probable disappointment would be such as to operate against the real interests of broadcasting. A period of experiment still remains to be undertaken before a satisfactory stage of efficiency can be reached. This experimental work is to be undertaken by Mr. Marcuse, and his activities will certainly be followed with considerable interest by a number of enthusiastic listeners in both Australia and New Zealand.

The possibility of a considerable number of listeners enjoying the pleasure of broadcasts from London on this short-wave transmission is indicated by the fact that it is possible to adapt an ordinary receiving set for the reception of short-wave messages. A special article on our front cover indicates how this may be done. The work of adapting any valve receiving set to this class of reception is very clearly outlined, and as experimental work has successfully been undertaken with this set here in New Zealand, it is unquestionable that results will be secured by those who closely and carefully follow the instructions there given. This is a most remarkable phase in the development of radio broadcasting, and we await the outcome of Mr. Marcuse's experiments with intense interest. We will be glad to have records of reception of his transmission from those fortunate enough to receive them.

Apart from this experimental work by the enthusiastic band of amateurs, it is interesting to recall the opinion of the British Broadcasting Corporation that, for the present and immediate future, the most satisfactory results of Empire broadcasting are likely to be secured by the overseas stations installing short-wave receiving sets, and rebroadcasting on their ordinary wavelengths the original London transmission. 2YA, it is interesting to note, is preparing the way for short-wave reception, and when the experimental work now being undertaken is further advanced, and the scientific results achieved therefrom have been tabulated and co-ordinated sufficiently to admit of the British Broadcasting Corporation undertaking a definite Empire broadcasting service, then New Zealand listeners may look for occasional novelties in the rebroadcasts of British concerts, performances, and news items. The difficulties in the way are very considerable, and under present conditions no sure reliance can be placed on reception satisfactory for rebroadcasting, but scientific developments are certain, and listeners may look for advance along these lines as opportunity offers. There's a great difference, of course, between satisfactory expert individual amateur reception and reception suitable for rebroadcasting.

## MUSIC FIRST FAVOURITE

Broadcasting began as an entertainment service; its success, wherever the success has been any way marked, has been due to the fact that it has been directly managed or sponsored by people who know the entertainment business; and it looks as if entertainment will always be the first consideration in providing a broadcasting service. Even when the amateurs took the initial inception steps in the new art it was music that was broadcast.

The popular plebsites also indicate that music and other forms of entertainment rather than more serious matters are desired by listeners. It follows then that the main part of the service must be at night. When the family is at the fireside, or at all events at home, that is the time to put on the star turns. Thus the broadcasting companies cater for the people to the best advantage. It is not much use putting on a special item when the majority of listeners are at work or otherwise unable to listen.

The National Broadcasting Company of America, which operate the famous W.B.A.B. chain of stations, is contemplating extending the hours of service to sixteen per day. No decision to launch such an extensive service appears to have been made so far, but the idea is one that sets us thinking. The hobby of a few years ago certain-

## BRITISH MADE!

In February this year, says the British Commercial News, a cyclist was travelling home with a new radio valve in his left-hand coat pocket, when he was run down by a motor-car from behind, and thrown a good distance along the road, crashing on to his left side. It was some time before the pained and bewildered rider realised that his newly-purchased property might have met with disaster, but his unpleasant accident was somewhat mitigated by the surprise he had upon retrieving the radio valve from his pocket.

Although the box was completely smashed, the valve it contained was apparently unbroken, and the unfortunate incident of the road was completely forgotten when, upon inserting his new Mullard P.M. valve into his receiver, he found that it was in perfect condition.

Once more the merit of a British-made article has been brought home by an experience for which the manufacturer merely states in his literature "will withstand the roughest handling."

ly has come to stay and is providing a desired service if there is need for broadcasting for sixteen hours of the

## PROGRAMMES!

## HOW THEY ARE MADE

## PROBLEMS AND PERPLEXITIES

## WHAT THE ORGANISER ENDURES.

Have you ever arranged a concert? If you have not, you have a friend who has. Ask him or her the story of the effort. Was it all plain sailing—one concert, and three months to arrange it? Now contemplate the task of the broadcast programme organiser in securing satisfactory programmes every night of the week. This article presents some of his problems and difficulties.

Of the making of programmes, as of books, there is no end. So thinks the man who provides radio entertainment for the people who listen-in. With his calendar set five weeks ahead he is working day and night finding talent and arranging programmes. But though he is continually working on programmes which keep ahead of him, just as the horizon does to a traveller, there is much to be done by the way-side. He cannot say when he has filled up the form for a day five weeks distant, "Well, that's done," and, putting it from his mind for ever, start on the next day's. He has that programme on his mind until the broadcasting is completed, and the announcer has said "Good night" to everyone in Radioland. There are so many things that can happen to upset the best laid plans and programmes.

It is difficult to finalise a programme. When an organiser sets out he has a form of programme in mind, and he aims to get the talent which will provide just the entertainment he plans. It may seem easy in theory, but in practice it is a most exacting and exasperating undertaking.

## He Has His Little List!

The programme organiser has his list of artists, and he sees them, or he gets busy on the telephone, with more or less success. He has to choose the talent which is suitable to the occasion, and procure it if it is available, and then the items have to be selected. It is a long and tedious business. Time and again the whole programme has to be remodelled. Some artists want to sing, some do not, and have to be persuaded. Young talent has to be encouraged. Some of these young artists will be "stars" some day. Some will never sing in radio again, and some do not want to. Allowance has to be made for those who have "microphone fright," which has as paralysing an effect as "stage fright." Artists have their foibles and their fancies, and musical people have a right to have, and supreme tact is one of the qualifications of a successful programme organiser.

## Changes Frequent and Many.

Before a programme is broadcast it usually undergoes a lot of changes. For one cause and another artists drop out, songs are changed, and many rearrangements have to be made. Frequently a visiting artist, who is too good to be missed, is obtainable, and a place on the programme has to be found for him. Then there are many events, happening at short notice, of which a description, a relay, or a rebroadcast is worth while, even at the cost of remaking a programme.

Broadcasting officials have a lot of interruptions by telephone and from callers. Every city abounds with infant prodigies, it seems, so many parents come to the stations. There must be a lot of embryo Paderewskis, Melbas and Carusos. A lot of people come along to plead the case of someone else, who, they assure the programme organiser, has a divine voice, plays delightfully, or recites wonderfully well. They are awfully proud when they can say that their child, friend, brother, sister, wife, or husband, or whoever they speak of, is entirely self-taught. Few of them get beyond the audition. All new artists have to have auditions, and these frequently happen at the most awkward and busiest times.

## The Artistic Temperament.

Sometimes, when one is busiest, a person will ring up and seek to change a song to be sung the following week. This means a number of suggestions will be made, and "Don't you think that so and so will do?" is often said, the reasons why it won't do will be given, then other suggestions will be made, and finally a song is decided upon. During this conversation the singer has been referring to piles of music, perhaps going into another room to refer to it. Then, before the programme can be definitely altered, it is necessary to find the names of the composer and the publisher. That necessitates an apologetic singer referring to the music books again in a frantic search to locate the song once more. Those names simply have to be obtained. The programme cannot be completed without them. Singers don't realise the importance of supplying this information, and the eventual securing of it gives a lot of trouble, frequently holding up programmes for days, and sometimes necessitating changes in the items.

## The Business Side of Programmes.

The making of programmes results in much office work, for very complete

## "THE N.Z. RADIO RECORD" TIME CHART

A VALUABLE AND INTERESTING TIME CHART EMBODYING SOME ORIGINAL FEATURES WILL BE INCLUDED IN NEXT WEEK'S ISSUE OF THE "RADIO RECORD."

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records have to be kept, not the least important being those relating to copyright.

More or less satisfied with his work, the programme organiser sees the entertainment go "on the air," and he wonders how it has been received. There is no applause or any demonstration. It is so different from the concert hall, with a sympathetic audience in front of the artists. But one is not long in the broadcasting profession before one becomes accustomed to its peculiar conditions—and its criticisms.

Knowing the criticism that is levelled at programmes after they are broadcast, a pressman called on a programme organiser with a view to getting an insight into his work, and, if possible, hearing something of the lighter side. His choice of day for calling was, we hope, more or less unlucky. He spent several hours in the programme organiser's sanctum, and what he got was something like this:

## Are There Any Humorous Incidents?

"Humorous incidents?" said the organiser, lifting up his head from his work and staring hard at the scribe, who thought, having glanced at the table of papers, that he had picked an unfortunate time to ask a radio programme organiser to tell of the humorous side of his work. "There's not much humour attached to it, I am afraid. It is mostly hard work and disappointments, but we can't let it bear too heavily upon us."

The telephone rang, and the organiser answered. There was a long talk. The party at the other end was saying a lot. It was evidently a lady who wished to sing. She was put on the list for an audition.

"Humorous incidents. I can't recall any offhand. Some other time—"

## The Lady and Her Bridge.

The telephone rang again. "It inconvenienced us a tremendous lot. . . . We have to keep faith with the public. . . . Our whole programme and time-table was upset because you did not come. . . . Yes, but you had made a contract with the Broadcasting Company before your bridge party was arranged. . . . No, you don't realise the trouble people cause by not keeping their engagements. . . . The least you could have done was to let us know in plenty of time—"

"That was a lady who did not come to sing last evening, and the public wonders why we do not keep exactly to our published programmes. She won't have the chance of singing again. What was it you wanted to know?" Ring! Ring! Ring! It was evidently a man this time. He explained that he could not sing at the studio the following week. The programme organiser was heard to express his regrets, and to pencil his name down for a concert a long way ahead.

"That's very unfortunate. He's the third one to-day in that same programme. The other two were ladies. Some of our best singers. I'll have to remodel it once again. That will have to be done straight away to catch the mail. Will you excuse me while I ring up a man I think I can get?"

The newspaper man said, "Certainly, go ahead."

## Trying for a Substitute.

The organiser referred to his card index drawer and selected a likely substitute and rang up. Not at home. That was a nuisance. Another was tried. He had a prior engagement, and it could not be put off. Still another was rung up. After much persuasion he consented. What would he sing? Oh, so and so, or so and so. "Unfortunately they do not suit the type of programme, and we have those by another singer the same week," said the programme organiser. At last two items were decided upon, and the programme organiser sighed with relief, called in the typist, and sent the amended programme off by the mail. The interlude had taken at least half an hour.

"I don't think you should have called in to-day," said the programme organiser to the pressman. "I've been keeping you waiting. I—"

Ring! Ring! Ring! The programme organiser was wanted again, and for once his urbanity, which is proverbial, became a little ruffled. The man at the other end of the wire was evidently indignant because he had not yet been asked to sing, after having an audition. "Well, you admitted yourself, when you came along here, that you did not know the song properly, and your voice was not exactly Class A; but if you had known your song a little better you would have been graded higher. It would not have been fair to you, or fair to us, to put you on with that song."

The gentleman concerned was not supremely pleased, but he was, no doubt, convinced that it is now harder

to get to the microphone than it used to be, or he thought it would be.

## Stage Managing a "Success."

"Well, if he's a good sport he'll take that in the right spirit," said the organiser. "We have a lot of annoyance from people who think they can sing, and persist in applying for a chance. It is quite a common thing for a bit of 'stage management' to be invoked. After a person has sung, people will write from various parts of the district praising up the particular item. Of course, that is an old trick. One of the neatest moves of this nature took place not long ago. After a certain star, whose persistence had won the way to a place on the programme, had finished singing, a boy walked into the studio with a gift from an anonymous admirer. That sort of thing works very well in a concert hall, where the audience sees all that goes on, but with the radio it is a difficult matter to stage it. The singer, however, rose nobly to the occasion. Saying how necessary it was to thank the unknown (?) admirer, the artist endeavoured to induce the announcer to broadcast the incident. It was a shrewd move, but it failed."

The pressman was by this time fully realising that it is no easy matter to arrange, day after day, a programme that is acceptable to the majority of people. It is not easy to do this when one is unhindered in the work, but with constant interruption; disappointments, breaking of contracts, etc., it is a harassing job.

## Organising the Nation's Talent.

Said the broadcaster, as the pressman rose to leave:—

"The Broadcasting Company is the greatest concert organisation in New Zealand, and it is worth while for artists to cultivate its good-will. It has hundreds of engagements now to offer at the various stations, and the number will increase. It is well worth while to sing for radio in New Zealand, and artists should increase their repertoire as much as possible. We cannot go on indefinitely calling on an artist who has only a couple of dozen ballads to his or her credit. Most of the old songs are great favourites, but we want as much variety as we can get in our programmes. Artists should supply us with their repertoire, which should consist of 40 or 50 items, so that we can make selections to suit all types of programmes. Now, I think I had better start my work."

Then the telephone went again. "Well, I'm jiggered," said the programme man when he had hung up his receiver, and sank into his chair. "That man who cancelled his engagement now finds he can sing, after all."

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CHILDRENS SESSIONS

ONE HOUR DAILY

TO COMMENCE SHORTLY.

In the very near future it is intended to introduce at all stations a complete children's session of at least one hour a day, instead of the present intermittent service. The sessions, which will be under the control of a principal and a lady assistant, thoroughly experienced in the entertainment, instruction, and welfare of children generally, will commence at six o'clock. This starting hour will operate at 3YA as from next week instead of 6.30 p.m.

It is not intended by the Broadcasting Company that the grown-ups should entertain for the whole of the time, but that the children themselves should do their share and literally make the session a "children's hour." By encouraging the children to help to entertain their fellows, they will gain more benefit than if they were themselves simply entertained, their talent will be developed, their self-reliance increased, and their view of life broadened.

Very great indeed is the appeal which radio "Uncles" and "Aunts" make to the young people (and to many older people, too), so that the company's plans in this direction will be one of the most welcome departures which it has made. 2YA will have its first children's session on August 26, when Uncle Ernest will go "on the air."

SUPERINTENDENT OF PROGRAMMES

A NEW POSITION.

The Broadcasting Company is creating a new position, that of superintendent of programmes. This improvement to the organisation of the company is an indication of the improved and growing strength of the company of recent months, and of its desire to do all possible to provide good programmes. The general manager, Mr. A. R. Harris, states that the present policy of each station preparing its own programmes will not be changed, but the new official will review, revise, and co-ordinate with them according to a definite plan.

BEATING THE BELL

The expression, "Wait till the numbers go up," suffered much in prestige last week when the races at Christchurch were being broadcast. People throughout New Zealand, from the North Cape to the Bluff, heard the announcer say at the end of every race: "— was first, — second, and — third."

A moment later he said: "The numbers are up and those names are correct."

So everyone knew the winners before the numbers went up! The announcer's "they're off" always beat the sound of the bell. It took longer for the sound of the bell to reach the microphone than for the announcer's voice to reach a listener in North Auckland.

DRY CELL TO CRYSTAL SET

A correspondent writing from Auckland asks if there is any way of coupling a Columbia dry-cell to a crystal set. It is not usual to employ local potential on ordinary crystals, except in the case of carborundum, which give a small increase of volume and extra clarity when a bias of about one and a half volts is applied and controlled by means of a potentiometer of high resistance. There is a method of causing a crystal to oscillate by applying a voltage of about 12 volts in a suitable circuit, and the crystal then behaves very much in the same way as a valve and a crystal amplifier can also be added, but such amplification is not equal to that obtained from a valve, and these circuits need a deal of experiment and very careful handling. An article on the subject will be published if a sufficient number of readers are interested to the extent of writing in and asking for it.

KZRM, MANILA

WEEKLY PROGRAMME.

Several New Zealanders have lately heard the Philippine Islands broadcast station, KZRM, Manila. This station is the most powerful in the Orient. It operates on 413 metres, with a power of 1000 volts, and will be found just above 6CL, Adelaide.

The duplicate transmitters were formerly used at the famous New York station WJZ. They are an up-to-date equipment working at exceptional efficiency.

Following is the weekly schedule of KZRM, Manila:—

Monday: 3 to 4 p.m.—Bilibid Band radio concert.  
4 to 5.30 p.m.—Studio programme.  
Monday night—"Silent Nighth."

Tuesday: 4 to 5.30 p.m.—Studio programme.  
8 to 9 p.m.—Dinner music, news in English-Spanish, market reports, etc., between selections.  
9 to 9.30 p.m.—Studio programme.  
9.30 to 11 p.m.—Dance music.

Wednesday: 4 to 5.30 p.m.—Studio programme.  
6 to 7 p.m.—Constabulary Band from Luneta.  
8 to 8.30 p.m.—News in English-Spanish, market reports, etc.  
8.30 to 10 p.m.—Studio programme.

Thursday: 4 to 5.30 p.m.—Studio programme.  
8 to 8.45 p.m.—Dinner music.  
8.45 to 9 p.m.—News in English-Spanish, market reports, etc.  
9 to 10 p.m.—Studio programme.

Friday: 4 to 5.30 p.m.—Studio programme.  
6 to 7 p.m.—Constabulary Band from Luneta.  
8 to 9 p.m.—Dinner music, news in Spanish-English, market reports, etc., between selections.  
9 to 9.30 p.m.—Studio programme.  
9.30 to 11 p.m.—Dance music.

SPORTING

NEXT WEEK'S FIXTURES

GOLF AND RUGBY.

Thursday, August 25.—Talk on Golf, by Mr. Donald Grant, M.A.; 3YA, 8.30 p.m.

Saturday, August 27.—Hawke's Bay v. Auckland; 1YA.

Saturday, August 27.—Canterbury v. Taranaki; 3YA, 2.45 p.m.

Saturday, August 27.—Wellington v. Manawhenua; 2YA.

HOSPITALS AND WIRELESS

An interesting ceremony took place recently at the Women's Hospital, Melbourne, when the chief secretary (Mr. Prendergast) handed over to the Minister of Health (Mr. Heckett) the wireless equipment subscribed for through the big appeal made by the "Herald" and "Weekly Times," supported by 3LO, for money to enable every hospital bed in the metropolitan area to be equipped with wireless. The "handing-over" was, of course, done only by means of a symbolical act. Over 2000 patients were listening-in to an account of the means whereby they had been given the privilege of so doing. Wireless has shown its marvel in nothing more than in its extraordinary benefits to the sick. 3LO, Melbourne, and similar big stations, with their fine programmes of music and sport, bring

S O S

INFORMATION WANTED.

We have received the following incomplete subscriptions, and would like the necessary detail to enable us to send "The Radio Record":—

Postal notes for 7/6, from Hastings, dated August 2; no name or address.

E. W. Meek, 7/6 enclosed, August 1; no address.

Postal notes for 7/6 from Morrinsville, August 5; no name or address.

Postal notes for 7/6 from Takapuna, August 1; no name or address.

"RADIO RECORD,"  
P.O. Box 1032, Wellington.

JAPAN'S BIG MOVE

NEW STATIONS ORDERED.

Broadcasting in Japan is rapidly being modernised and developed to a high point of efficiency through the efforts of the Japanese Broadcasting Association, which was formed last August through the merger of three independent associations.

The initial building programme calls for six high-power stations, and the Nippon Electric Company, Ltd., Tokio, has received an order for three stations to be manufactured by the Standard Telephones and Cables Ltd., London, who constructed the transmitter at 2YA, Wellington.

The plans of erection call for spare machinery and apparatus, so arranged as to be rapidly interchangeable with the primary installation. The Nippon Electric Company and the International Telephone and Telegraph Ltd. are associated companies of the International Telephone and Telegraph Corporation of New York.

3AR, MELBOURNE, MOVES

Programmes from 3AR, Melbourne, are likely to be augmented shortly by novel items. An attempt is being made to stimulate interest in wireless in country districts, and as a first step transmissions from the country are being arranged. An offer has been made to the city councils of Ballarat and Bendigo that 3AR will provide a special concert in a suitable hall in each of those towns, and arrange for it to be broadcast by trunk lines from Melbourne. It is proposed that the concerts themselves should be used to obtain money for some district charities, and that the occasion of the concert should be used for giving a good general "boost" to the district by broadcasting its history briefly, and describing its beauty spots, places of interest, and its general industries and resources.

AUSTRALIAN PROGRAMMES

In response to various suggestions we are endeavouring to secure the Australian programmes sufficiently far ahead to permit of their incorporation in our columns for the week ahead. If this can be done we shall be happy to give this extra service to readers.

DEAF MAN HEARS

PLEASURE FOR THE AFFLICTED.

A striking testimony to the value of radio comes from an unexpected source: "I am an old man, well over 70. I have been deaf for 35 years. I cannot hear a piano across a room or a gramophone without putting my ear into the speaker. I cannot even hear a brass band when close to the bandstand. If I go to the pictures I cannot hear one single note from the orchestra. I have not been to church for 40 years. It is no use. I cannot hear a word. But I can hear the radio. After I've done my day's work, washed and had tea, I sit down at my receiving set. If you open a minute early for the chimes I hear the clock ticking. I make it a rule never to miss the church on Sunday nights, the music is so good. Now, you will be able to understand what wireless means to me."

ANSWERS TO CORRESPONDENTS.

E.L.M. (Christchurch).—We rather think your letter is something in the nature of a "try-on," but if the views are genuine we are prepared to publish them, provided you give evidence that you are musically qualified to describe a whole programme as "poor trash," and assert that the only decent programmes that have ever been given from the station concerned are the Sunday evening performances. It is obvious that criticism has weight only in proportion to the calibre and capacity of the person making it, and while we are quite prepared to publish frank criticism, where justified, or honestly expressed by a competent person, we do not see any occasion to subject scores of artists to the distress they would be occasioned by your remarks.



Orchestra of the Paramount Theatre, Wellington (conductor, Mr. Robert Caulton), which is frequently heard on the air from 2YA, Wellington.

Saturday: 4 to 5.30 p.m.—Studio programme.  
6 to 7 p.m.—Constabulary Band from Luneta.  
8 to 9 p.m.—Dinner music, news in Spanish-English, market reports, etc., between selections.  
9 to 10 p.m.—Studio programme.  
10 to 11 p.m.—Stadium prize fights.

Sunday: 10.30 a.m.—Church services.  
6 to 7 p.m.—Constabulary Band from Luneta.  
8.30 to 10 p.m.—Studio programme.

into the dreary hospital wards the breath of life from the outside world.

Military Hospitals.

Soldiers at the military hospitals, for whom life seems to have resolved itself into terms of orderly wards and smooth white quilts with the red cross of suffering on them have begun to smile once more as they listen to Norman McCance's spirited account of a wrestling bout, or "Musket's" description of a thrilling race. Representatives of all hospitals were present at the ceremony, and made it abundantly clear what a tremendous part wireless played in the care of the sick, making both patient's and nurse's lot easier. It was a great demonstration of what can be done by communal effort. The publicity given to the appeal by 3LO and other stations has had the effect of extending area of influence. The thought as well as the fact has been broadcast, and New Zealand, and also Adelaide, have determined to equip their hospitals in the same way. If wireless needed any "prestige" to indicate the increasing part it was playing in modern life, this merciful gift would supply it.

PRINCIPAL STATIONS

For the benefit of new readers we again give the wave lengths and call signs of the principal Australian and New Zealand stations:—

Station	Wave length	Call sign.
Farmers and Co., Sydney	412	2FC
Broadcasters, Ltd., Sydney	353	2BL
Broadcasting Co., of Aust., Melbourne	371	3LO
Associated Radio Co., Melbourne	484	3AR
Central Broadcasters, Ltd., Adelaide	395	5CL
Queensland Government, Brisbane	385	4QG
Westralian Farmers, Perth	1250	6WV
Associated Radio, Hobart	468	7ZL
N.Z. Broadcasting Co., Auckland	420	1YA
Ditto, Wellington	295	2YK
Ditto, Christchurch	400	3YA
Ditto, Dunedin	890	4YA

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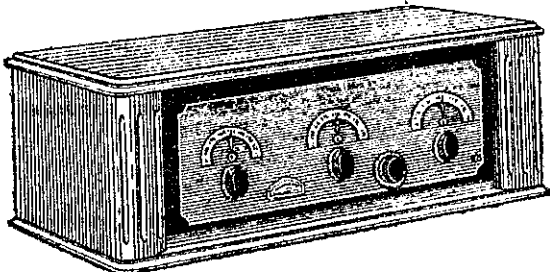
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# From the Woman's Point of View.

By VERITY.

## WHAT I WANT FROM RADIO!

Many interesting suggestions and sound, sensible comments have been made by our lady listeners in this week, in response to our competition, and a great number of them are going to do a good deal towards helping us in the achievement of our object of combined service. "Quiet hours" carries away the laurels for her simplicity of style, the gentle dignity with which she sets forth her plea, and her sympathy in understanding the needs of the country dweller. May they soon be supplied!

"Constant" will be delighted to know that a "Radio Relative" will broadcast bed-time stories from 2YA in the near future—beginning August 26. There will be stories for children of all ages, with a special half hour, from 6-6.30 p.m., to be devoted to the very tiny tots.

Everyone will be interested to learn that in connection with 2YA afternoon sessions, which have already commenced, arrangements have been made to broadcast talks on cookery, gas and electric, and also on fashions. Miss Marian Christian (Liverpool School of Cookery Diploma) is lecturing on gas cooking, and Miss Florence Sinclair, demonstrator for S. Brown, Ltd., will speak on cooking by electricity. Madame Fleck, of Kirkecaldie and Stains, is talking on current fashions, and Miss Britten, of the D.I.C., and late of Debenham and Freebody's, London, will speak on Spring fashions. These lecturettes are to be a weekly occurrence. The afternoons will also comprise selected gramophone records.

## THE WINNING ESSAY.

Wireless is the townsman's toy; his pet scientific hobby; to the dweller in the far places it is the link which binds him to civilisation. Travel through the lonely, sparsely-settled parts of New Zealand and see on what wind-swept ridges, and in what lonely gullies the aerial rears its head. It is the outward and visible token that, though through the day the dwellers here look out on nothing but tussocks and great hills, where but seldom the voice of even a neighbour is heard, still at night, when the curtains are drawn, the family sits round the fire and spends an hour with the great minds—past and present—of the world; Beethoven makes music for them; Shakespeare spreads his wisdom before them; Dickens his droll humour.

So it is for the country dweller that I chiefly make my plea.

First, and all the time, we want the human touch—a sense of companionship—the talks of one woman to another. Talks after the manner of the travelling sister writing to the stay-at-home.

We want to know what is going on in the world of men and affairs; just a brief talk about the men who are doing things; what they are doing, and what it is going to mean to the world in general, and New Zealand in particular. A summary of important world happenings, simply put, so that those who have neither time nor opportunity to follow the papers may not be hopelessly behind the times.

A talk on new, worth-while books—such as the assault on Mount Everest:

breezily-told travels, and perhaps occasionally something humorous.

Talks on the latest fancy-work—no elaborate outfit required; directions easily followed.

And, most of all, hints and instructions for making dainty trifles to send as offerings to our friends next Christmas.

Talks on clothes—nothing elaborate, just hints as to materials and simple, prevailing styles for our summer outfit to be made at home. We would not be feminine did we not dread licking up the dust with our skirts, while they still soar waistwards, and how humiliating to wear one's hat on the nape of the neck when it should rest on the tip of the nose!

Talks on making over our rooms at spring-cleaning time. Taking, say, an old-fashioned (varnished wainscoting 2ft. high) living room with hideous painted mantelpiece, and transforming it into, if not a thing of beauty, yet into something that does not offend the eye.

Labour-saving devices and ways of conserving time and strength in cooking and work of house.

Do I want much for my money, and will you raise my wireless set tax? I hope not, sincerely, because I am looking forward to many interesting "darning" hours—previously abhorred.

## "QUIET HOURS."

## SELECTED COMMENT.

From a number of other excellent essays I cannot resist making the following brief extracts. Our competition was, I think, a splendid success,

and soon we may have another. Meantime your ideas will undoubtedly be a great help to our programme organisers.

"Linda": Radio has come into my house like a good fairy. It has banished loneliness and depression; it has brightened and mysteriously shortened the hours by giving me new tunes to sing and new thoughts to entertain while I work.

I expect much from my radio. I want to be amused and taught, to be kept in constant touch with the outside world. I want to hear music, classic and a little jazz, the latest song hits, the most popular musical comedies, the most famous operas, sung and played by good artists. Records by world-famous singers and players are always welcome. I want to hear what women the whole world over are doing, the new successes they are finding in business, the new freedoms they are gaining, the new and original clubs they are forming, and—the new dresses and hats they are wearing, the latest little touches in ribbons and laces and frills. I want to hear little talks on gardening, on poultry keeping, on photography, on simple ways to keep the body and mind healthy and alert. I want the whole world brought into my little country house, strange lands and people with their quaint customs, wonderful buildings, and places rich in history and romance.

In fact, I want the whole history of the world as it unfolds day by day. I want my radio to be an animated newspaper. But I don't expect to get everything I want, every day, nor once a week, nor once a month. I know other people have other tastes. I pick out what I want quickly and eagerly, and listen politely to those things that are amusing other people, for my radio has taught me to be tolerant, and I sympathise with programme organisers who have to arrange entertainments to suit a whole country full of people all as different as chalk from cheese.

"Constant": These projected afternoon broadcasting sessions are to cater especially for the home-keeping woman, and it is here that the wireless can help and stimulate, and keep alive in women's minds the sense of other people's lives and activities. In our own homes day after day, we are apt to become narrow in our interests and to forget the teeming world outside. How tremendously we should enjoy a talk from any celebrity who happened to be in New Zealand—actor, author, artist, or athlete! It would give us something fresh to talk about at the evening meal. We are so often stale

when our menfolk come home, with nothing to offer them but a wail about household difficulties or the idiosyncrasies of our neighbours. What a pleasure it would be to be able to talk with intelligence and understanding on some subject that would appeal equally to husband and wife.

Then books—to some of us books are an essential part of life, and we should intensely appreciate talks from some sympathetic literary person who could perhaps outline a course of reading that would be truly helpful. Just a word about humour. We should love a witty and amusing little chat on almost any subject that would make us laugh.

Again, although Uncle Jack talks to the children in the evening, lots of us have times between three and seven who are in bed and asleep by half-past six, and the last half-hour before bath-time is often a tax on mother's ingenuity during these winter afternoons. Just imagine the joy of switching on to Uncle Jack or Aunt Joan or some other kind radio relative, and to know that the children are to be amused and entertained and given a fresh line of thought, while mother perhaps finishes that tiresome little job that simply refused to "come done" while she was racking her brains to find amusement for the children.

"Backblocks Grannie": We are keenly looking forward to the afternoon programmes from 2YA, as we live in a very isolated place, and all news from the outer world is most welcome. In dealing with cookery, may I ask for some simple and tasty ways of using up "left-overs" in meat, etc., so that the dishes may be tempting and yet not indigestible nor "messy." With reference to dressmaking and all branches of sewing, may we ask to be told exactly how much material to order for the various garments described, as patterns so often mislead in their directions? A little home nursing simply explained by a practical person would be a help, and a little straight talk on ordinary good manners would not come amiss—such as the prompt acknowledgement of receipt of a present or other kindness bestowed—or a genial return of salute in street.

"Wide World": Talks on the moral welfare of children for the guidance of parents, especially mothers, are eagerly awaited. In this connection I would like to mention books. How often are Christmas and birthday books bought at random, with never-a thought of the

lasting effect the contents and tone of the book may have on the character of the child—for what a child sees in print he accepts as "gospel," and early impressions play a vast part in the forming of the character; therefore, strict supervision should be used in the matter of literature. If the radio could advise good books, for different ages, with comments on the lives of the authors, and anything interesting in connection with the books, it would help in the choice of books. I would like to have a corner of "Radio Record" set apart for queries of any and every description—health, beauty, housekeeping, cooking, etiquette, music, gardening, authors, etc. It would serve radio listeners collectively if these questions and answers were broadcast. For the woman of leisure the broadcasting of articles relating to games, pets, automobiles, etc., would be of interest. For women motorists a reminder of "rules of the road" and the action of the law in connection thereto, would be of timely value—especially to pedestrians and other motorists!

"Mollie": I want continued evidence of a spirit of helpfulness and friendship. Radio should develop discussion. Scientifically, science has annihilated distance and it is now left to radio to eliminate misunderstandings and cement friendships between communities and individuals.

## AT PARTING

Although my feet may never walk your ways,

No other eyes will follow you so far;  
No voice rise readier to ring your praise:  
Till the swift coming of the future days,  
When the world knows you for the man you are.

You must go on, and I must stay behind;

We may not fare together, you and I.  
But though the path to fame be steep  
and blind,

Walk strong and steadfastly before mankind,

Because my heart must follow till you die.

Steadfast and strongly, scorning mean success;

Lenient to others, to yourself severe.  
If you must fall, fall not in nobleness—  
God knows all other failures I could bless.

That sent you back to find your web-come here.

# Whisperings From Hollywood

The motion picture has put its mark upon the times. It first started that broadening movement which is being continued and expanded by radio. It shows peoples to peoples, races to races. It tells stories, records events, educates and amuses.

With the dramatic side of motion pictures, with those who made the stories that thrill us, we have here a few intimate glimpses through the eyes of Mr. Lester Browne, now representative of Fox Films, formerly well known through Australia and New Zealand by management of such as Grace Palotta, Marie Eaton, Carrie Moore, Jack Carnot, Tailleu Andrews and Frank Green.

Talmadge family, comprising "Peg" Talmadge, mother of the three girls, Norma, Constance, Natalie Talmadge Keaton, and her famous husband, Buster.

In Benedict Canyon, adjoining the old Ince Estate, is a large acreage owned by Harold Lloyd and his wife. The most original feature of the Lloyd Estate is a miniature waterfall which drops from a considerable height to feed a private canoe course winding through the grounds under overhanging trees and sheltering shrubberies. Under the waterfall is a tiny summer house, where Mildred Davis Lloyd entertains her guests during warm weather, and where little Gloria plays hostess to her young friends.

Another attractive social centre is the lovely Beverley Hill Estate owned by Tom Mix, prominent Fox star, and his wife. In fact, just before I left Hollywood Mr. and Mrs. Tom Mix gave an afternoon tea party to the famous William Fox, Winfield R. Sheehan, George O'Brien, Olive Borden, J. Farrell MacDonald, Edmund Lowe, and Dolores Del Rio, of "What Price Glory" fame, and also Mr. Stanley S. Crick, managing director for Fox in Australasia, was present. It certainly was a most delightful gathering. Little Thomasina Mix often gives parties for the children of professional fathers and mothers.

The purchase of the Thomas H. Ince estate by Carl Laemmle for \$50,000 dollars is one of the noteworthy developments of recent date. This rambling Spanish home is one of the largest and most beautiful in filmdom. In Hollywoodland Mack Sennett has just commenced a large California-Spanish home on an eighteen acre estate. I am informed that the completed investment will probably represent a million dollars.

Tony Moreno and his wife remain in seclusion on the top of the hill, called Moreno Highlands, close to Los Angeles, while Colleen Moore and John McCormick intend building a beautiful place soon in Beverly. Al French Cecil R. De Mille lives in Hollywood, his main interest lies in "Paradise," a mountain home back of San Fernando. For the past five years the



This is a charming recent glimpse of the universal film favourite, Mary Pickford, resident in Hollywood, of whom and others, Mr. Lester Browne spoke recently from 2YA. Read his interesting gossip.

foreign colony has been growing steadily. Englishmen have been well represented for a long time, and the Scandinavians have been coming in for years. The Germans, the Russians, and arrivals from Central Europe are more recent.

Victor McLaglen is an Irishman. He possesses some interest to New Zealanders, as he has a brother residing in Christchurch. This fighting son of a bishop is starring in New Zealand in "What Price Glory?" the great comedy to which Charlie Chaplin referred shortly before I left Hollywood as the most thoroughly enjoyable picture he had ever seen. "I laughed, wept, and was thrilled," the little comedian told me.

McLaglen has a broken nose. This is a souvenir of an encounter for the

heavy-weight championship of the world with Jack Johnson. After serving with the British Army during the Great War in France and Mesopotamia he is now in the pictures. He is the most lusty and primitive man who ever laughed or scowled at you from the screen.

Pola Negri was in the vanguard of the celebrated European arrival. Her advent was accompanied by a great fanfare.

Among the English residents are Charles Chaplin, H. B. Warner, Alec B. Francis, Ronald Colman, Syd. Chaplin, Reginald Denny, Clive Brook, Lionel Belmore, House Peters, J. Stuart Blackton, Percy Marmont, Herbert Rawlinson, and Nigel Barrie. Dorothy Mac-Kaill and Emily Fitzroy are practically

the only English actresses of playing note.

Australia has sent Enid Bennett, Mae Busch, Frank Lloyd, John T. Murray, Sylvia Breamer, Dorothy Cumming, Louise Lovely, Harry Pollard and Leon Errol. A New Zealand star is Nola Luxford.

The English actor has never had much success in English-made films. Dorothy Gish is the biggest star in English-made pictures nowadays, and Dorothy hails from the United States. The Scandinavians constitute a picturesque portion of the colony. Anna Q. Nilsson is perhaps the best known of this section.

Others coming to the fore include Greta Garbo, Karl Dane, Greta Nissen, and Jean Hersholt. Bodil Rosing, the mother of Mrs. Monte Blue, has the charming custom of serving Danish pancakes at the open house which she keeps every Sunday morning. The beautiful Lya de Putti is about the only feminine member of the German contingent. Limited in number is the French group. Rene Adoree came to Australia with Gwy Mabley, and they were known as the Mableys in the Review Samples, which I had the pleasure of producing at the Tivoli Theatre, Sydney. I must say that Rene Adoree made a tremendous success as a dancer in Australia. She left with Gwy Mabley to try vaudeville in the United States, but when I reached Hollywood she had attained wonderful success in filmdom.

Rose Dione, who visited New Zealand with Pauline Frederick, who will renew her acquaintance with New Zealand in "Camille," is another member of the French colony. Nazimova, not acting before the camera now, was one of the first Russians, and lived in one of Hollywood's most beautiful mansions. I might mention that the Moore brothers, Matt, Owen, and Tom, are, of course, Irish, likewise Creighton Hale, William Desmond, Belle Bennett, and Eileen Percy. George Fitzmaurice, is an Irishman born, and educated in Paris. Mary, Lottie, and Jack Pickford came from Canada, likewise Norma Shearer, Pauline Garon, Allan Dwan, Mack Sennett, and Huntly Gordon. Such stars as Mary Pickford, the Talmadges and Gishs, entered the studio so long ago that it should appear that they must surely be middle-aged—yet they are all in their early thirties. Even in their instances success was not an overnight occurrence. There were months and even years of struggle with Gloria Swanson, Mav Allison, Priscilla Dean, Phyllis Haver, Marguerite de la Motte, Billie Dove, Leatrice Joy, Estelle Taylor, Lois Wilson, Bessie Love, and Eva Novak, who was in New Zealand the other day, and none of their ages passes the thirty-one year mark. Several are as young as twenty-six and twenty-seven.



# The Chit-Chat Club—

Being a Record of Some of the Dissertations of Members of the X Club on Wireless Matters of Moment in New Zealand.

(Set Down by "Telanother").

Hargost, commonly known to the members of the X club as "Blinks," had had a thoroughly annoying day at the office. It was one of those days when the typist made innumerable mistakes in his particularly important letters—when the ledgers wouldn't balance, and one of his best clerks gave notice. The result was that towards five o'clock, he strolled off to his club, feeling in anything but an amiable frame of mind. Arrived there his sense of annoyance was in no way lessened when he found that the oldest member was the only occupant of the seats round the big fire which were regarded as being exclusively those of the "wireless bugs."

"Drat him," said Blinks to himself, "why can't he find another corner? I suppose the old Devil will do nothing but argue." Aloud, he adopted another attitude, and calling one of the attendants, ordered a "drop of something for the two of us."

For a wonder, the oldest member was in a rather pleasant mood, and reinforced with a hot toddy, was even prepared to listen to Blinks' description of a new gadget he had recently added to his set.

Before long Brenton joined the pair, and a minute or two later Winton Thribs and Drexler joined the little coterie by the fire. Needless to add, the conversation steadily drifted to the wireless field, and ere long, programmes were once more under discussion.

By this time Blinks had completely recovered his usual good humour, and was loudly proclaiming the virtues of those performers whose work particularly interested him.

"I think the best address I have heard this week," said Blinks, "was that one given by Mr. F. J. Turner, in connection with the Workers' Educational Association."

"What was that," said Larton, who had just drifted in?

"It had a rather terrifying title," said Blinks, "and I wouldn't be a bit surprised if some idiots shut down when they heard what it was. It was an 'The Influence of Ancient Climatic Conditions, on the origin of Terrestrial Vertebrates.'"

"Discussion on medical subjects like that shouldn't be allowed," said the oldest member fiercely, "and," he added, "they weren't in my young days."

"Ha, ha," roared Winton Thribs. "That's about the best I've heard. Medical subjects..."

"What is a vertebrate anyway," said the oldest member, thoroughly annoyed at having put his foot in it. "You're one," said Brenton, with a humorous twinkle.

"I'm nothing of the sort," said the oldest member, "and I'd have you remember it, young man. If I were forty years younger... I'm an Englishman and I served my time for my Queen..."

"Was that at Port Arthur," inquired Thribs, in the most innocent tones?

"No, it wasn't, you infernal young jackanapes..."

"Well anyway," continued Blinks, pouring oil on the troubled waters, "the lecture was splendid. He dealt in a most interesting way with the evolutionary changes which have occurred on the earth from time to time, tracing the origin of species through the ages, and showing how climatic difficulties had been largely responsible for the evolution of all the animals, including man. He said that a study of plant life through different geological periods, together with evidence accumulated by biologists went to show that the mammals which dominated the world to-day, sprang in past ages from a group of long extinct reptiles."

"I'm sprung from no reptile," said the oldest member hurriedly.

"Oh, I don't know," said Harrison speculatively.

"I do, then, for I can trace my ancestors back to William the Conqueror's time."

"Well," said Blinks, once more turning the conversation from a dangerous side-track, "you will have to go a long way further back than that, for Mr. Turner was talking of time about 500 or 600 million years ago. He said that in the sequence of evolution, the most remarkable step was the development of air breathing ter-

restrial animals from purely aquatic ancestors."

"Do you mean to say that he considers that land animals have sprung from fish originally?" said Larton incredulously.

"Yes, that's what it amounts to," said Blinks. "Hundreds of millions of years ago the earth was mainly composed of sea, which, stretched across the greater part of what comprises Europe to-day. At times the sea would withdraw for short periods, but the land that did exist, was not covered with vegetation of any kind, nor was the sea peopled with fishes. In a later age we find fishes more numerous, this being at the stage when the northern continent began to slowly emerge from the water."

"Would have made a fine moving picture, coming slowly up out of the water," said Larton humorously.

"No doubt," said Blinks, "but it would have needed a good photographer to take it. You see it took millions of years to come about. Up to this time the fishes had been confined to the continental lakes and rivers, but as the rivers dwindled, and the lakes contracted, the conditions became unfavourable for their existence. Hundreds of species became extinct about this time, but others overcame the obstacles facing them, and gave rise eventually to the species which exist to-day. Some of the fishes developed lungs which allowed them to live in salty marshes, and members of this species are still to be found, only a few thousand miles away, in Northern Queensland."

"It was in this way that evolution came about, and through the ages we have gradually emerged. Climatic differences have greatly affected the existence of man, who emerged from the ice age to the stone age, gradually equipping himself better to fight the battles for existence. Had the climate always been mild and kind, we would to-day be in a very much more backward state."

"Well," said Drexler, known to the circle as "Silent George," "I was one of the mugs, for I shut off when I heard the title. It must have been a most interesting address. The most astonishing part of it to me is how they can trace the story of life through the ages, by the record of the rocks."

"Yes," said Winton Thribs, "you get a fine illustration of that in Wells' 'Outline of History.' That tells the story of life through the ages—a story which Mr. Turner seems to have so successfully incorporated into one short address."

"I was jolly interested in Mr. Stanley Bull's address on the Taj Mahal," said Larton. "I'd give anything to go there, and perhaps I shall some day."

"The most wonderful place in the world," said the oldest member. "Saw it in 1887, when I was over there on business," he continued. "Wonderful place. You fellows don't know you're alive. Those were the days..."

"Yes," said Larton, cutting him short, "he said it was the most wonderful building in the world, and considered it was the greatest work ever executed by man."

"It's a sort of temple, isn't it?" inquired Harrison.

"No, it was built about 1630 by the Emperor Shah Jahan, in memory of his wife, Arjumand Banu. It is built entirely of white marble, and is a square building surmounted by a single large dome, and some cupolas and minarets. From the description given in the address, it must be most exquisitely finished, while the garden in the foreground, and the blue sky of India as a background, set this magnificent monument off to perfection. No garden in the world has a similar gateway. Such is its extent that the way through it is dark, and it is so high that the twenty-six marble cupolas which crown its summit seem like toys to those who look up at that point of its colossal arch..."

"I sometimes think that the descriptions must rather outdo the Taj Mahal," said Harrison. "It doesn't seem possible for any building to be as wonderful as all that."

"That is what Mr. Bull said," continued Larton, "but he told us that even those who go there thinking that, come away impressed with its wonder. He said that it is really an inspired creation, the most beautiful building in the world, and the most

lovable monument ever erected to commemorate the dead."

"That's it to the life," said the oldest member. "I can well remember a story I was told..."

"Let's have another," said Winton Thribs, cutting into the conversation, for the stories of the old member were something like the brook, and rambled on for ever.

Glasses replenished, and the oldest member driven off the scent, the conversation drifted round to health questions, and whether a 'drop of stingo,' as Harrison called it, was really bad for one.

"When I was a boy," said the oldest member, in a tone that indicated that the story of his life was about to



MR. STANLEY S. BULL.

Mr. Stanley S. Bull, the well-known lecturer "over the air" from 1YA has, during the past few months, delivered a series of lectures, dealing mostly with historical, psychological, and astronomical subjects. A member of the London Authors' Society, he has written a number of novels, some now under publication, as well as several lectures, most of which have been given through 1YA station. Some of the lectures are of a most interesting nature, and readily appeal to all listeners-in. The Pyramids, Dickens' Westminster Abbey, The Romance of Pitcairn, A Secret Worth £1,000,000, In a Japanese Theatre, The Secret of Success, The Southern Cross, are ones that will always stand a repetition. Listeners are to be entertained later on with a very fascinating topic. It is entitled "Lourdes." Another will be: "With Scott to the South Pole."

commence, "we used to have beer every day of our lives..."

"Yes, and look at me now," said Brenton. "That reminds me. I heard another of those physical culture lectures of Norman Kerr's last week, and I like it much better than the last."

"If you are going to indulge in physical culture talks, I'm off," said the oldest member determinedly. "Last week you said you were carrying all sorts of disease germs round with you, so Heaven knows what you will be like by now," and with that he stumped out.

"Well I'd better tell you the story," continued Brenton, "if it's only for the benefit of Larton here who uses his beastly car so much that he will soon be losing the use of his limbs. This week Mr. Kerr, after pointing out that physical culture had to embrace the needs of all classes and ages of people, and that what suited the schoolboy wouldn't suit you and me, gave some sensible exercises which would help to reduce avoirdupois on such bloated individuals as Winton here."

"Its hereditary in my case," said Winton Thribs virtuously.

"Yes, and so's that appetite of suppose," interposed Blinks.

"What's the exercise anyway?" queried Thribs.

"The first one consists merely of deep breathing, which he says is the vital force of life, and a preventative of disease. It exercises the diaphragm, which has a wonderful influence on all the organs of the abdomen. The diaphragm has a movement up and down of about four inches when properly exercised, and to be able to give it exercise means renewed health and vigour. In deep breathing the air is sent right to the apex of the lungs, which is the point most liable to be attacked by disease."

"Another exercise that is very beneficial, and I've tried this one myself, is to throw yourself face down at the table, turning your head either to the right or the left. As you hinge forward over the table your arms lie by your sides. Allow yourself to thoroughly relax, and then take a deep breath, sending the air down into the abdomen."

"For fellows like Winton, however, there's a corker. You have to lie flat on your back and place a heavy stone on your abdomen. When you are stout you balance this neatly with your hands, and then breathe in and

out, trying to send the air down into your stomach, and thus lifting the stone."

"The address that interested me most this week," said Winton Thribs, "was one by Mr. T. C. Brash, on the dairy industry. As I handle some dairy lines..."

"—And make my 'twenty per shent' on each"—interrupted Blinks facetiously...

I take a great interest in the dairyfarmer and the industry," continued Thribs, ignoring the interruption. "The dairy produce of New Zealand is worth from 17 to 18 million pounds a year, of which we export from 15 to 16 million pounds worth. Just fancy that. A third of our total exports. In the early days of New Zealand, all our butter came from Ireland, and you can guess what it was like when it landed here after being sent as ordinary cargo. 'Wild,' was the term they applied to it, and I bet if we got some to-day it would make us feel a bit that way."

"Tracing the development of the country, Mr. Brash showed that many of us who came out to seek gold, were forced to settle on the land, until in the 'sixties and 'seventies a little butter was exported to Australia. Dairying proper commenced during the 'eighties, and the cream separator and the refrigerator, being introduced about this time, methods were completely revolutionised. The Edendale factory secured the Government's bounty of £500 for the first 50 tons of cheese exported, while the Greytown dairy factory was among the first of the co-operative concerns."

"Soon after export commenced, the need for uniform quality became apparent, and following Danish methods, we commenced grading, until to-day we have a highly developed service giving instruction to the farmer and factory manager. Gradually the industry grew and passed through the transition stage from proprietary ownership to co-operative ownership, where the factories all belong to the farmer suppliers. Then followed the development of such organisations as the National Dairy Association and the South Island Dairy Association, to assist the farmers with bulk purchasing and shipping. Mr. Brash traced the steady development of the industry to the stage where the control legislation was introduced, leaving those questions to be dealt with at some future time."

"Jolly interesting," said Blinks. "I must make sure of hearing the control address when it comes off. I've always believed that dairy control has never had a fair spin. There were too many vested interests working against it, and certain people

showed that the Empire spirit didn't prevail too strongly when it came to selling our butter with only a fair margin of profit."

"Yes, that's true," said Thribs. "I've always favoured control myself."

"Well, I don't know whether you chaps are aware of it," said Drexler dryly, "but it is now well past six o'clock."

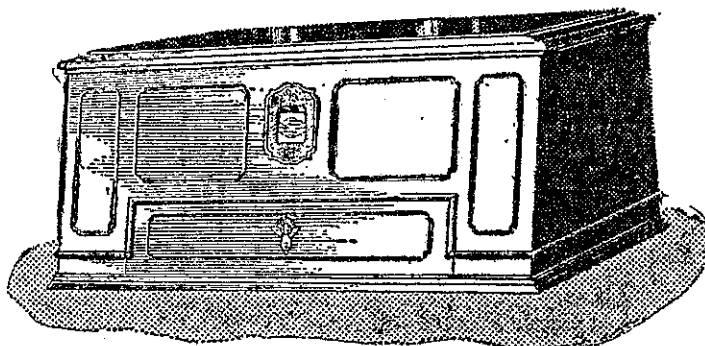
"Good Lord," said Harrison, who was popularly supposed to be a hen-pecked husband, "I must dash off."

Within a few minutes the fireside was deserted, and a little later, had we been privileged to look in at the suburban homes of our half-dozen worthies, we would have heard each of them explaining how the cares of business had kept them so late at the office. Were they believed? If you are married, just ask yourself!

## TROUBLESOME FADING

A correspondent using a five-valve set of an American make not much known in New Zealand, suspects his set for a "dud" as he is troubled with frequent fading of all stations. Noting that his location is inland, over 600 miles from Auckland, 380 from Wellington, and 190 from Christchurch, it is not surprising that there is noticeable fading, at least from 1YA and 2YA. In Wellington 3YA comes in daily and nightly without fading, being the same distance from Christchurch as our correspondent's location, so he should not be much troubled with fading from 3YA. Local conditions may account for the fading. Large masses of bush and mountainous country both appear to conduce to fading, and mineral deposits in the earth are also said to have a detrimental effect on reception. Investigations in America show that any station may show signs of fading at a distance of 50 miles, but of course that would not be a general occurrence in the case of high-powered stations. Between Wellington and Auckland there appear to be conditions specially conducive to fading, and there may be similar conditions in parts of the South Island. The only means of lessening the effect of fading is to increase reaction as reception weakens, but this can only be done where normal reception gives volume to spare, and necessitates giving constant attention to the set. There is still a great deal to be learnt regarding fading, but it is probably caused by several different factors, thus making it more difficult to arrive at a definite explanation. No set has yet been made that is immune from the effects of it, and could not be condemned for something outside the circuit. However, rebuts similar to fading can sometimes be caused by faults in a set, and in such cases remedies can be suggested for trial.

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TAHAEPE, 12/3/27.

"With regard to the reception of Canberra Broadcast on the Counterphase Eight: The items were picked up by Mr. T. H. T. Tahape. He commenced listening-in about 11.45 a.m. and picked up 2BL (Sydney) immediately. He heard them describing the Federal Hall and the position of the different statesmen. The band and procession announcing was heard quite clearly, and then the Duke's opening speech, followed by a bugle call. They listened to Sydney all the afternoon. Since then, Mr. — says, he can get Sydney any afternoon he tries. I have heard the set on one occasion, and New York and Chicago were just as clear as 1YA, Auckland. Mr. — says he picked up 27 American stations the first Sunday night he tried the set. I would not be surprised if he picks up London with the results he is getting."

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# Full Programmes for Next

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## 1YA FEATURES

### MISS D. YOUND'S PARTY.

For Tuesday, August 23, at 1YA, a concert party has been arranged by Miss Dorothy Yound. Miss Yound will be assisted by Miss Cecilia Duncan and Miss Martha Williamson (contralto). The studio pianist will play Chopin's



—Photo Clegg.

### MISS MARTHA WILLIAMSON.

Popular contralto, who appears at 1YA, contributing to programmes arranged by Miss Dorothy Yound. Miss Williamson's next appearance will be on August 23.

Ballade in G. Minor, which is the test selection for the open pianists' championship at the forthcoming Auckland Competition Society annual festival. In addition, the Majestic's new orchestra will be heard in their popular overture and special numbers.

### MR. AND MRS. TOWSEY.

The Asquiths will be handed 1YA studio for 30 minutes on Wednesday, and will introduce various numbers and novelties. Mr. Hal McLennan, the solo flautist, with the Auckland Municipal Band, will render three items chief of which is Briccialdi's "Wind Amongst the Trees," a descriptive fantasia which, as the name implies, is intended to give the effect of the soft sighing breezes in the trees.

Mr. Cyril Towsey, Auckland leading pianist, will play Chopin's Scherzo in B Flat Minor and two Arabesques by Debussy. Debussy is one of the modern school of composers and probably stands unique in that he requires a high standard of interpretation in his compositions. Mrs. Cyril Towsey will sing Del Riego's popular "Castilian Lament." Mr. Barry Coney will further enhance a programme of undoubted quality.

### AUCKLAND ARTILLERY BAND.

The programme on Thursday will be given by the Auckland Artillery Band, under Mr. Tregilgas. This band won the Quickstep Competition held at the annual Band Contest at the Auckland Domain in 1925. The band, which has



### MR. E. H. SKEATES (horticulturist).

Mr. Skeates' lectures on the garden, native fauna and flora, have aroused a great deal of interest among listeners. It is probably worthy of note, following a recent lecture by Mr. Skeates, that 1YA was transformed into a miniature florist's emporium, listeners having sent samples of lemons, apples and bulbs, etc., for Mr. Skeates' comment.

not appeared at this station since last year, will present a varied and interesting programme, the most enjoyable item of which will probably be the "Bohemian Suite" (arranged by Hume). This Suite is descriptive of the travelling of a caravan and at one point the tramping of the horses' hoofs. Mr. de Montalk will render three baritone solos, including Gounod's "The Calf of Gold," from "Faust."

## Station 1YA Auckland

(WAVE-LENGTH 333 METRES.)

MONDAY, AUGUST 22.

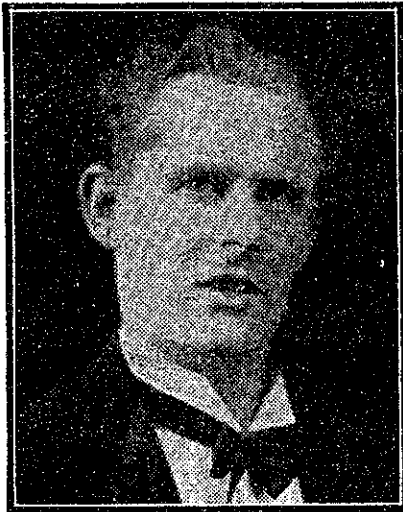
SILENT.

TUESDAY, AUGUST 23.

3 p.m. to 4.30 p.m.: Studio concert.  
6.30: Children's session—Aunt Betty.  
7.15: News and reports.  
7.30 to 7.45: Talk on "Wireless," by Mr. E. W. Mahoney.  
8.0: Chimes.  
8.1: Relay of overture by Majestic New Orchestra, under Mr. J. Whitford-Waugh.  
8.20: Soprano—Miss D. Yound, (a) "Prince Charming," (b) "When Night Leans Low."  
8.26: Baritone—Mr. D. Wrathall, (a) "The Raiders" (Derry), (b) "A Sailor's Prayer" (Keel).  
8.32: Piano—Mr. Eric Bell, (a) "Raindrops Prelude" (Chopin), (b) "Humoresque" (Dvorak).  
8.40: Contralto—Miss Martha Williamson, selected.  
8.44: Mezzo—Miss Cecilia Duncan, "Madrigal" (Chaminade).  
8.48: Cello—Mr. V. R. Thom, (a) "Elégie" (Martin), (b) "Old Swedish Air" (Squire).  
8.56: Duet—Miss D. Yound and Mr. D. Wrathall, "Who Knows?"  
9.0: Weather report.  
9.1: Relay from Majestic Theatre.  
9.15: Soprano—Miss D. Yound, (a) "A Song of Thanksgiving" (Allitsen), (b) "Silent Mere."  
9.23: Contralto—Miss Williamson, selected.  
9.27: Piano—Mr. E. Bell, "Ballade in G Minor" (Chopin).  
9.31: Baritone—Mr. D. Wrathall, "When the King Went Forth to War" (Koenigsmann).  
9.36: Mezzo—Miss C. Duncan, (a) "Sweet Lady Moll" (Phillips), (b) "I Love the Moon" (Rubens).  
9.44: Duet—Miss Williamson and Mr. Wrathall, "Home to Our Mountains" (Verdi).  
9.49: Cello—Mr. V. R. Thom, (a) "La Rose" (Spohr), (b) "Killarney" (Balfé).  
9.56: Trio—Misses Yound and Williamson and Mr. Wrathall, "After the Storm" (arr. Verdi).  
Concert arranged by Miss Dorothy Yound.  
10.0: Close down.

WEDNESDAY, AUGUST 24.

3 p.m. to 4.30 p.m.: Studio concert.  
7.15: News and information session.  
7.30 to 7.45: Talk on "Esperanto," by Mrs. J. L. King.  
8.0: Chimes.  
8.1: Relay of overture from Prince Edward Theatre. Mr. Geo. Poore, conductor.



The Asquiths, who will be on the Air on Wednesday, from 1YA.

8.15: Vocal—The Asquiths, thirty minutes' drawing-room entertainment.  
8.45: Flute—Mr. H. McLennan, "Wind Amongst the Trees" (Briccialdi).  
8.50: Contralto—Miss N. Lingard, "Waiata Maori" (Hill).  
8.54: Vocal trio—Masked Trio, popular numbers.  
9.0: Weather report.  
9.1: Relay from Prince Edward Theatre.  
9.11: Baritone—Mr. H. Barry Coney, "Young Dietrich" (Henschel).  
9.15: Piano—Mr. Cyril Towsey, "A Castilian Lament" (Del Riego).

9.23: Vocal—Masked Trio, popular numbers.  
9.29: Flute—Mr. H. McLennan, selected.  
9.33: Contralto—Miss N. Lingard, (a) "Arise, O Sun" (Day), (b) "Alleluia" (C'Conner).  
9.40: Baritone—Mr. Barry Coney, (a) "In Summertime on Bredon" (Peel), (b) "O Mistress, Mine" (Quilter).  
9.47: Piano—Mr. C. Towsey, "Two Arabesques" (Debussy).  
9.52: Soprano—Mrs. C. Towsey, "At Dawning" (Cadman).  
9.56: Flute—Mr. H. McLennan, "The Butterfly" (Bendix).  
10.0: Close down.

THURSDAY, AUGUST 25.

3 p.m. to 4.30 p.m.: Studio concert.  
7.15: News and information session.  
7.30 to 7.45: Talk on "The Garden," by Mr. E. H. Skeates.  
8.0: Chimes.  
8.1: Relay of overture from Rialto Theatre. Mr. Henry C. Engel, conductor.  
8.15: Contralto—Miss T. Duffin, "Come, for it's June" (Forster).  
8.20: March—Auckland Artillery Band, "Veni, Vidi, Vice" (Hall).  
8.26: Baritone—Mr. J. de Montalk, "Dio possente" (Gounod).  
8.31: Overture—Auckland Artillery Band, "Lustpiel" (Keler Beler).  
8.39: Soprano—Miss Hazel West, (a) "If I Might Only Come to You" (Squire).  
8.47: Novelty—Auckland Artillery Band, "Carmenita" (Durome).  
8.55: Baritone—Mr. James de Montalk, "The Calf of Gold" from "Faust" (Gounod).  
9.0: Weather report.  
9.1: Relay from Rialto Theatre.  
9.16: Selection—Auckland Artillery Band, "Chu Chin Chow" (arr. Hume).  
9.24: Contralto—Miss T. Duffin, (a) "Tiptoe" (Carew), (b) "Wondering Why" (Clarke).  
9.32: Suite—Auckland Artillery Band, "Bohemian Suite" (arr. Hume), (1) "The Appeal," (2) "The Caravan," (3) "The Tarantella."  
9.42: Soprano—Miss H. West, "If No One Ever Marries Me" (Lehmann).  
9.46: Selection—Auckland Artillery Band, "Rossini's Works" (Rossini).  
9.51: Baritone—Mr. J. de Montalk, "Plymouth Hoe" (Lennard).  
9.55: March—Auckland Artillery Band, "Palmer House" (Petee).  
10.0: God Save the King.

FRIDAY, AUGUST 26.

3 p.m. to 4.30 p.m.: Studio concert.  
6.30: Children's session—Tom Thumb.  
7.15 to 7.45: News and information session.  
8.0: Chimes.  
8.1: Relay of concert from Messrs. John Court's, Ltd.  
8.30: Flute—Mr. V. Bedford, two selections.  
8.36: Tenor—Mr. A. Ripley, "Serenade" (Tosselli).  
8.39: Cornet—Mr. F. Bowes, "Dream of Love" (Millor).  
8.43: Baritone—Mr. M. Schroder, (a) "The Unknown Land," (b) "Vale" (K. Russell).  
8.50: Flute—Mr. V. Bedford, selections.  
8.54: Tenor—Mr. A. Ripley, (a) "Duna" (Phillips), (b) "Absent" (Metcalfe).  
9.0: Weather report.  
9.1: Cornet—Mr. F. Bowes, (a) "Zelda" (Codé), (b) "Softly Awakes My Heart" (Saint-Saens).  
9.9: Baritone—Mr. M. Schroder.  
9.13: Organ—Mr. A. E. Wilson, organ selections.  
Recital assisted by Miss Dorothy Blomfield.  
10.0: Close down.

SATURDAY, AUGUST 27.

3 p.m.: Football relay.  
7.15: News and sports results.  
7.30 to 7.45: Talk on "The Care of Your Car," by "Gargoyle."  
8.0: Chimes.  
8.1: Relay of overture from Strand Theatre. Eve Bentley, conductor.  
8.16: Bass—Mr. Arthur Colledge, "Song of the Toreador" (Bizet).  
8.21: Contralto—Miss Phyllis Gribben, (a) "Three Fishers" (Hullah), (b) "Danny Boy" (Weatherley).  
8.27: Violin—Miss Bella Ward, (a) "Zardas" (Monti), (b) selected.  
8.33: Baritone—Mr. F. Sutherland, (a) "At Grendon Fair" (Maric), (b) "Sincerity" (Clarke).



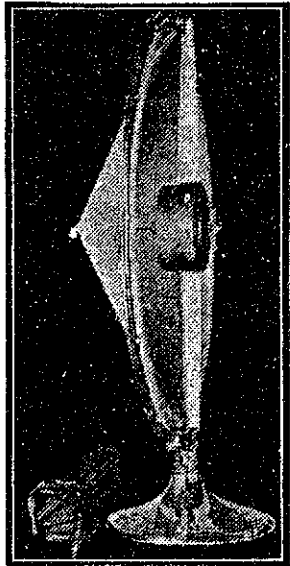
Dixieland "Internationals," famous for dance music. On the air, Saturday, 1YA.

9.39: Mr. A. Colledge, "Tis Jolly, the Hunt" (Bennett).  
8.43: Contralto—Miss P. Gribben, "Hills of Donegal" (Sanderson).  
8.47: Violin—Miss B. Ward, "Moto Perpetuo" (Bohm).  
8.51: Baritone—Mr. F. Sutherland, "The Bedouin Love Song" (Pinsuti).  
8.55: Duet—Miss Gribben and Mr. Colledge, "The Harbour Lights" (Squire).  
9.0: Weather report.  
9.5: Relay of dance music from Dixieland Cabaret by The Internationals, under the conductorship of Mr. Clyde Howley.  
11.0: Close down.

SUNDAY, AUGUST 28.

6.55 p.m.: Relay of church service from St. David's Presbyterian Church, Preacher, Rev. D. C. Herron; organist, Mr. E. C. Craston; choir-master, Mr. G. F. Baker.  
8.30: Relay of Municipal Band from Town Hall.  
9.30: Close down.

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## Station 2YA Wellington

(WAVE-LENGTH 420 METRES.)

SUNDAY, AUGUST 21.

6.55 p.m.: Relay Vivian Street Baptist Church.  
8.15: Relay of band concert by the Port Nicholson Silver Band, from the Grand Opera House. Conductor, Mr. J. J. Drew.

MONDAY, AUGUST 22.

3.0 p.m.: Afternoon session. Madame Fleck, of Kirkcaldie and Stains, will speak on "Fashions." Gramophone items.  
7.0: News and market reports.  
7.30: Close down.  
8.0: Chimes of the Wellington General Post Office clock.  
8.1: Instrumental—Studio orchestra, "Valse" (Borowski).  
8.7: Soprano solo—Miss Beryl Pratt, "Love, the Vagrant" (Corner), (Bizet).  
8.11: Cello—Mr. Ralph Chandler, "Berceuse" (Piauti).  
8.16: Contralto solo—Miss Nora Greene, "Empio, Diro, Tu Sei" from "Guilio Cesare" (Handel).  
8.23: Violin—Mr. Richard Maunders, "Heyre Kali" (Hubay).  
8.28: Tenor—Mr. Wm. Renshaw, "O Vision Entrancing" from "Esmeralda" (Thomas).  
8.32: Flute—Mr. W. J. Tasker, "Polonaise" (Buse).  
9.37: Bass—Mr. E. D. McLellan, "Quisidigno" (Mozart).  
8.42: Instrumental—Studio orchestra, "Coronach" (Barratt).  
8.49: Vocal duet—Messrs. Meek and Tinney, "The Battle Eve" (Bonheur).  
8.54: Elocution—Mr. R. W. Horrobin, "Rio Grande" (Paterson).  
8.59: Weather report.  
9.0: Instrumental—Studio orchestra, "Valse Intermezzo" (Roemer).  
9.7: Soprano—Miss Beryl Pratt, "Seguidilla" ("Carmen"), (Bizet).  
9.11: Cello—Mr. Ralph Chandler, "Melody in B Flat" (Cherubini).  
9.17: Contralto—Miss Nora Greene, (a) "Lungi Dal Caro Bene" (Secchi).  
"The Forge" (Brahms).  
9.23: Violin—Mr. Richard Maunders, "Ave Maria" (Schubert).  
9.27: Tenor—Mr. Wm. Renshaw, (a) "Song of the Hindoo Merchant" from "Sadko" (Rimsky-Korsakov), (b) "Faery Song" from "The Immortal Hour" (Boughton).  
9.34: Flute—Mr. W. J. Tasker, "Humoreske" (Dvorak).  
9.30: Bass—Mr. E. D. McLellan, "Stumber Song" from "Philemon et Baucis" (Gounod).  
9.43: Elocution—Mr. R. W. Horrobin, "Lyre and Lancet" (humorous), (anony.).  
9.47: Vocal duet—Messrs. Meek and Tinney, "Watchman, What of the Night" (Sergeant).  
9.52: Instrumental—Studio Orchestra, "Ludicia" (Caludi).

9.21: Soprano—Mrs. Edna Woods, "Beloved, It Is Morn," key F (Aylward).  
9.25: Instrumental—The Radio Trio, (a) "Ditties Moi" (Gautier), (b) "To a Buttercup" (Ewing).  
9.30: Contralto—Miss Mollie Fenton, "Sapphic Ode" (Brahms).  
9.34: Instrumental—Studio Orchestra, "A Song Without Words" (Mendelssohn).  
9.40: Mr. W. Binet Brown, "The Sailors' Paradise" (Richards).  
9.44: Tenor—Mr. G. M. Howe, "My Sweetheart When a Boy" (Morgan).  
9.48: Vocal—The Lyric Quartet, (a) "Simple Simon" (Macy), (b) "Kentucky Babe."  
9.54: Baritone—Mr. W. Goudie, "'Cause I Were Shy" (Johnston).  
9.58: Instrumental—Studio Orchestra, "Floraion d'Amour" (Dyck).

WEDNESDAY, AUGUST 24.

SILENT.

THURSDAY, AUGUST 25.

3.0 p.m.: Madame Butten, of the D.I.C. (late Debenham and Freebody, London), will speak on "The Trend of Fashions." Gramophone items.  
7.0: News session and market reports.  
7.30: Lecture—Mr. W. King, D.B.E.A., "Esperanto."  
8.0: Chimes.  
8.1: Relay of Paramount Theatre Orchestra, under the direction of Mr. Rob. Caulton.  
8.8: Band—Wellington Municipal Tramways, march, "The Mad Major" (Alford).  
8.12: Soprano—Miss M. Maddock, "Golden Dancing Days" (C. Clark).  
8.16: Band, Wellington Municipal Tramways Band, overture, "Light Cavalry" (Suppe).  
8.24: Cornet—Mr. T. Goodall, "The Lost Chord" (Sullivan).  
8.29: Band—Wellington Municipal Tramways, selection, "Pot Pourri" "Melodious Memories" (Finck).  
8.38: Tenor—Mr. S. Hall, (a) "For You Alone" (Geehl), (b) "My Violet" (Thompson).  
8.43: Band—Wellington Municipal Tramways, (a) "Characteristick" (Eilenberg), (b) "March of the Mountain Gnomes."  
8.48: Contralto—Miss P. Telfer, "The Garden of Your Heart" (Dorel).  
8.52: Band—Wellington Municipal Tramways, waltz, "Willow Dene" (Rimmer).  
8.58: Weather report.  
8.59: Relay of Paramount Theatre Orchestra. Conductor, Mr. Rob. Caulton.  
9.9: Baritone—Mr. Alfred Foster, "Nirvana" (Adams).  
9.13: Band—Wellington Municipal Tramways, march, "The Elephant" (Ord Hume).  
9.18: Soprano—Miss M. Maddock, "Come, Join the Dance" (Moss).  
9.22: Band—Wellington Municipal Tramways, fantasia, "The Jolly Bandmen" (Sutton).  
9.29: Tenor—Mr. S. Hall, "Rose of My Heart," D Flat (Lohr).

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IYA FEATURES

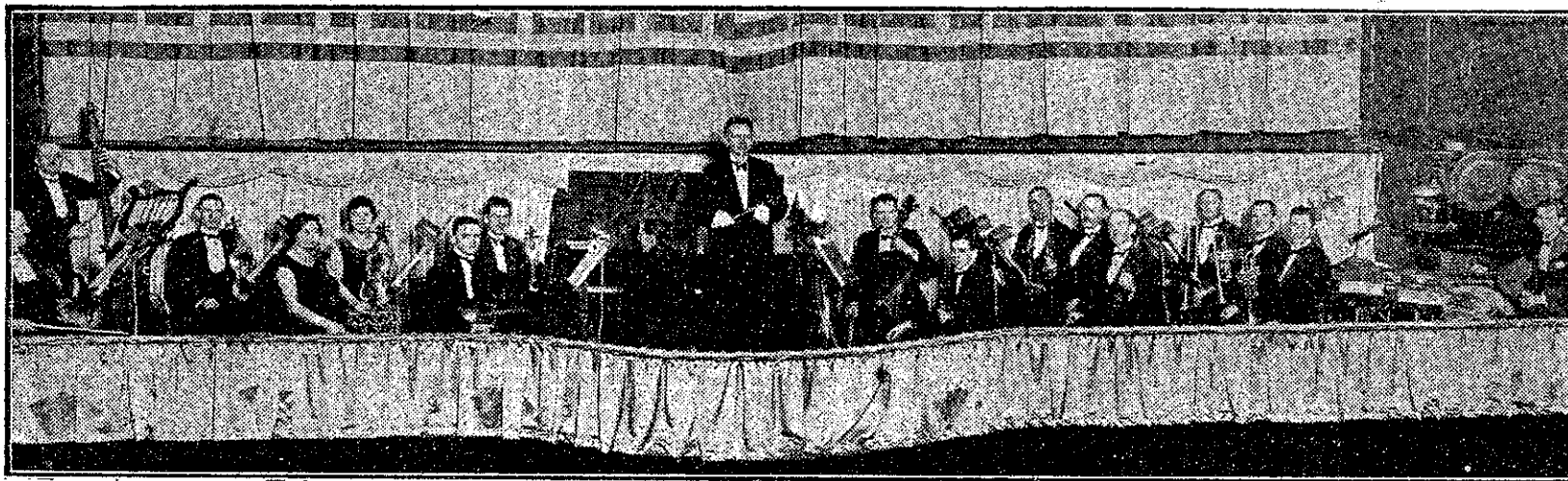
INSTRUMENTAL MUSIC.

The majority of Friday evening's programme will be devoted to instrumental items. Mr. V. Bedford will render flute solos and Mr. Fred Bowes, the solo cornetist with the Municipal Band, will render three numbers, including "Softly Awakes My Heart," by Saint-Saens. This will be played with organ accompaniment by Mr. Arthur E. Wilson, who recently, in company with Mr. Bowes, rendered Sullivan's "Lost Chord," an item which proved very popular with listeners. Mr. Arthur Ripley, tenor, will also appear and will sing Toselli's "Serenade."

At 7.30 p.m. Mr. Geo. Campbell will lecture on "Motoring Routes throughout the Dominion."

SATURDAY'S PROGRAMME.

Mr. Arthur Colledge will open Saturday's programme with Bizet's "Song of the Toreador" and Miss Phyllis



His Majesty's new orchestra is relayed every Tuesday evening by IYA from the Majestic Theatre, Auckland. The orchestra consists of eighteen performers, and is conducted by Mr. J. Whitford-Waugh. On the left of the pianist is Mr. Haydn Murray, the leader, and Mr. Vincent Ashey, first violin. The orchestra has recently been reconstructed, and has delighted listeners during the last two weeks with the overture to "Zampa" and "Raymond." The orchestra is at present broadcasting a series of items, including all the well-known overtures.

TUESDAY, AUGUST 23.

3.0 p.m.: Miss Marion Christian (Liverpool School of Cookery), of the Wellington Gas Co., will speak on "Cookery." Gramophone items.  
7.0: News session and market reports.  
7.30: Lecture—Mr. T. C. Brash, "Legislation Affecting the Dairy Industry."  
8.0: Chimes of the Wellington General Post Office clock.  
8.1: Instrumental—Studio Orchestra, "Characteristic Waltz, No. 3" (Coleridge-Taylor).  
8.7: Vocal quartet—The Lyric Quartet, (a) "Sailors' Chorus" (Welsh air), (b) "Lovely Night" (Cawatel).  
8.12: Cello—Mr. R. Walpole, "Broken Melody" (Van Biene).  
8.17: Soprano—Mrs. Edna Woods, "Spring's Awakening," A Flat (Sanderson).  
8.22: Piano—Mr. Keeble Thurkettle, "Andante Finale" (Lucia di Lammermoor), (for left hand only), (Donizetti-Leschetzky).  
8.27: Baritone—Mr. Hugh Johnston, "Ombra Mai Fu" (Xeryes), (Handel).  
8.31: Instrumental trio—The Radio Trio, (a) "Watersprite" (Ewing), (b) "Traum Der Sonnerin" (Labitzky).  
8.36: Contralto—Miss Nellie Fenton, (a) "Dedication" (Franz), (b) "I Love Thee" (Greig).  
8.41: Tenor—Mr. Harry Phipps, "Eleanore" (Coleridge-Taylor).  
8.45: Instrumental—Studio Orchestra, "Pizzicato Arabesque" (Fanchetti).  
8.51: Vocal quartet—The Lyric Quartet, (a) "Annie Laurie" (Scotch air), (b) "Little Tommy" (Macy).  
8.56: Cello—Mr. R. Walpole, "Simple Aveu" (Thome).  
9.0: Weather report.  
9.1: Lecture—Mr. Byron Brown, "Did Shakespeare Write Shakespeare?"  
9.11: Baritone—Mr. Hugh Johnston, (a) "Faith" (Howe), (b) "The Great Awakening" (Kramer).  
9.16: Piano—Mr. Keeble Thurkettle, "Rhapsody, No. 6" (Liszt).

9.33: Contralto—Miss P. Telfer, "Sing, Sing Birds on the Wing" (Nutting).  
9.37: Band—Wellington Municipal Tramways, overture, "La Flandre" (Bouillon).  
9.49: Baritone—Mr. A. Foster, "Roses" (Adams).  
9.53: Band—Wellington Municipal Tramways, march, "Southleigh" (Newby).  
10.0: Close down.

FRIDAY, AUGUST 26.

3.0 p.m.: Gramophone items.  
6.0: Children's session. First appearance of Uncle Ernest.  
7.0: News session and market reports.  
7.30: Close down.  
8.0: Chimes of the Wellington General Post Office clock.  
8.1: Instrumental—Studio Orchestra, "Bonne Promenade" (Mignard).  
8.7: Soprano—Miss Eileen Passan, "My Ships" (Barratt).

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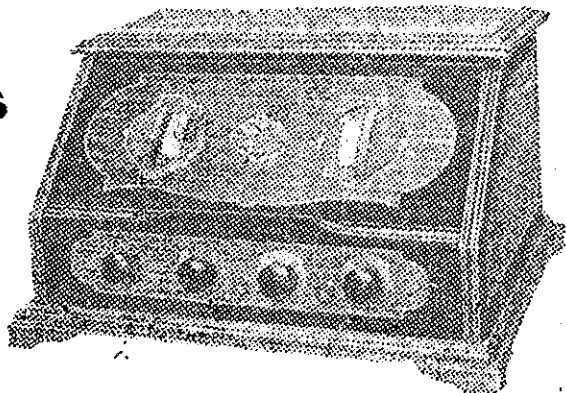
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THE REV. CANON PERCIVAL JAMES.

Minister of St. Mary's Anglican Cathedral, who is frequently heard by listeners. Canon James will be on the air on Sunday, August 21.

Gribben, the popular contralto, and a member of St. Andrews' Quartet, will also appear. Mr. Frank Sutherland, baritone, will sing the "Bedouin Love Song," by Pinsuti.

"AIDA" SOLOISTS ON THE AIR.

Three of Auckland's leading soloists, chosen by the Choral Society to take some of the principal roles in the forthcoming performance of Verdi's "Aida," will sing next week at IYA. On the cast of "Aida" Mr. J. de Montalk will take the part of Ramphis, Mr. Barry Coney that of Amonasro, and Mr. Frank Sutherland will appear as Pharaoh.

LECTURES AT IYA.

Mrs. J. L. King, representative of the British Esperanto Association, will speak on Esperanto at 7.30 on Wednesday at IYA.

Mr. R. H. Skeates, horticulturist, will lecture on "The Garden" at IYA.



# Programmes Continued

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## 2YA, WELLINGTON (CONTINUED)

- 8.11: Clarinet—Mr. William Currie, "Andante and Allegro" (Cada).  
8.18: Mezzo-contralto—Mrs. Betty Sneesby, "A Memory," D Flat (Thomas).  
8.22: Piano—Miss Kathleen Ward, "Valse Alsacienne" (Holbrook).  
8.27: Tenor—Mr. Frank Skinner, "The Rose and the Nightingale" (Kiel).  
8.31: Cornet—Mr. N. J. Pez, "Les Zephyrs" (Rimmer).  
8.35: Baritone—Mr. Wilfred McDonagh, "Up from Somerset" (Sanderson).  
8.39: Instrumental—Studio Orchestra, "Danse Fantastique" (Reynard).  
8.45: Soprano—Miss Eileen Passan, "Danny Boy," key of D (Weatherby).  
8.50: Piano—Miss Kathleen Ward, "Venitienne Bacarolle" (Godard).  
8.55: Lecturette—Editor-Announcer, conclusion of Imperial affairs address on "Naval Limitation Question."  
9.5: Instrumental—Studio Orchestra, "Eastern Romance" (Haynes).  
9.11: Contralto—Mrs. Betty Sneesby, "Barney O'Hea" (Lover).  
9.15: Clarinet—Mr. W. Currie, "Adagio and Allegro" (Schumann).  
9.20: Instrumental—Allen's Orchestra, "Who" (fox trot), "Idolising" (fox trot), (Messenheimer).  
9.28: Tenor—Mr. Frank Skinner, "My Mary, Sweet and Brown," E Flat (Kilner).  
9.32: Cornet—Mr. N. J. Pez, "Un peu d'Armour" (Silesu).  
9.36: Instrumental—Allen's Orchestra, "Ain't She Sweet?" (Ager), "Along Miami Shore" (Warren), "He's the Last Word" (Donaldson).  
9.48: Baritone—Mr. W. McDonagh, "The Ballad Monger" ("Fairings"), (Martin).  
9.53: Instrumental—Allen's Orchestra, "Just a Bird's-eye View" (Donaldson), "Meadowlark" (Florito), "Baby Face" (Davis and Akst), "My Cutey's Due" (Von Tilzer).

### SATURDAY, AUGUST 27.

- 3.0 p.m.: Relay of Rugby match at Athletic Park.  
7.0: News session, market reports, and sporting results.  
7.30: Close down.  
8.0: Chimes of the Wellington General Post Office clock.  
8.1: Instrumental—Studio Orchestra, "Yellow Butterflies" (Evans).  
8.6: Baritone—Mr. A. A. Hollyman, "The Great Blue Hills of Silence" (Gillan).  
8.10: Novelty Duo—Mr. Frank Andrews and Mr. Jack Maybury, saxophone solos, "Valse Erica" (Wiedoeft), "Saxophobia," by Mr. Jack Maybury. Novelty piano solos, "Three o'clock in the Morning," "Lead, Kindly Light," and original numbers by Mr. Andrews at the piano.  
8.25: Humorous songs—Mr. Jack Wilkinson, "A Commercial Man's Wedding" (Weston and Lee).  
8.29: Instrumental—Studio Orchestra, "Soiree" (Zamecnik).  
8.34: Baritone—Mr. A. A. Hollyman, "Just a Girl that Men Forget" (Garron).  
8.39: Humorous character sketch—Mr. E. G. Peck, "Our Wedding" (Wood).  
8.43: Humorous songs—Mr. Jack Wilkinson, "One of the Boys" (Murphy and Formby).  
8.47: Instrumental—Studio Orchestra, "Reconciliation" (Fletcher).  
8.52: Humorous recitation—Mr. E. G. Peck, "Mustn't" (David).  
8.57: Lecturette—Mr. Chas. E. Wheeler, "Parliament: The Cabinet System."  
9.7: Dance orchestra—Allen's Orchestra. Full jazz programme.  
11.0: Close down.

### SUNDAY, AUGUST 28.

- 6.55 p.m.: Relay Taranaki Street Methodist Church service. Anthems by the choir. Quartet by Waiata Quartet; solo by Miss W. H. Hindle, of Christchurch.

## Station 3YA, Christchurch

(WAVE-LENGTH 306 METRES.)

### SUNDAY, AUGUST 21.

- 5.45 p.m.: Children's session, by Uncle Sam, from 3YA Studio.  
6.30: Relay of evening service from Wesley Church, Fitzgerald Avenue. Preacher, Rev. W. Greenslade. Special hymns, solos, and anthems. A musical service will be given after the evening service, the programme being—Solos, Mrs. Stewart (nee Miss Bessie Olds); Mrs. Kerr, contralto; Mr. H. Blakeley, tenor; Mr. A. S. Bell, baritone. Duet—Madame Falk and Mr. A. S. Bell. Anthems by the choir. Conductor, Mr. H. Chaplin. Organist, Mr. A. M. Owen.

### MONDAY, AUGUST 22.

- 3 p.m. to 4.30 p.m.: Studio concert.  
6.0 p.m.: Children's session, under Uncle Sam.  
7.15: News and reports.  
Studio concert by Derry's Military Band, under direction of Mr. E. C. Derry, and vocal soloists.  
8.0: Chimes.  
8.1: March—Band, "Old Berlin" (Blow).  
8.9: Bass solo—Mr. Ernest Orchard, "Queen of the Earth" (Pinsuti).  
8.13: Mezzo-soprano solo—Miss Sylvia Marshall, "Rose Softly Blooming" (Spohr).  
8.17: Dance Band, "In the Shadows" (Fucik).  
8.22: Tenor solo—Mr. Harry Gill, "At the Midhour of Night" (Cowan).  
8.26: Selection—Band, "No, No, Nanette" (Younans).  
8.34: Contralto solo—Miss Clara Bowden, "Though the Roses Now Flourish" (Frany).  
8.38: Characteristic piece—Band, "The Irish Wedding" (Puerer).

## 1YA FEATURES (Continued)

on Thursday evening, commencing at 7.30.

At 7.30 on Friday evening at 1YA, Mr. George Campbell will lecture on "Motoring Routes Throughout the Dominion."

On Saturday evening at 1YA, "Gargoyle" will continue his lectures on "The Care of the Car."

## 2YA FEATURES

### TWO ENGLISH ARTISTS.

For the concert on Monday next, August 22, Miss Nora Greene, who recently arrived from England, where she was a well-known performer in London and provincial concerts, and made her debut at the opening concert of 2YA, will again appear. She will be accompanied by another English performer in Mr. William Henshaw, who had a pleasing tenor voice. He has also had extensive English experience. A favourite performer on Wellington concert platforms, Mr. W. J. Tasker, flautist, will also perform. Mr. Richard Maunders, violinist, prize-winner at Wellington competitions, will add to the instrumental items. A number of favourites who have been on the air before will also appear on this evening, amongst them being Miss Beryl Pratt, soprano; Mr. Ralph Chandler, cellist;



—Photo, Jauncey.

### MR. DOUGLAS STARK.

Mr. Douglas Stark, whose efforts as a comedian at 2YA are regularly enjoyed.

Mr. E. D. McLellan, bass; and Mr. R. W. Horrobin, elcutionist. The studio instrumental orchestra will also give several good numbers.

### TUESDAY'S CONCERT.

The Lyric Quartet will be on the air on Tuesday next. The quartet is very well known, and their performances constitute a star item on all concert platforms. Mr. R. Walpole, cellist, who will appear on the same evening, has performed previously on the air. Mrs. Edna Woods, known as Miss Edna Bradley, is a well-known performer at many Wellington concerts. A clever and promising pianist, in the person of Mr. Keeble Thurtell, will also be on the programme. Mr. Hugh Johnstone, baritone, possesses a voice of good quality, and is making his first appearance. Other soloists will be Mr. W. B. Brown (bass) and Mr. G. M. Hose (tenor), members of the Lyric Quartet. Pleasing instrumental items will be given by the "Radio Trio," and the studio orchestra will also contribute.

### BAND MUSIC.

For the concert on August 25, individual performers will be Miss Myrtle Maddock, who has made a previous appearance; Mr. T. Gondall, a cornetist of repute; Mr. S. Hall, with a pleasing tenor voice; Mr. Alfred Foster, the well-known baritone; and Miss P. Telfer, contralto. The main items of the evening will be the numbers given by the Wellington Municipal Tramways Band, a strong and talented combination. Their musical numbers will be supplemented by relays of the fine orchestra of the Paramount Theatre.

### FRIDAY'S VARIED TALENT.

At the concert on Friday, August 26, Miss Eileen Passan, whose soprano voice has been popular at Sunday evening concerts, will sing. Mrs. Betty Sneesby, who is a well-known performer before the microphone at 8YA, will appear.

A young singer of promise, in the person of Mr. Frank Skinner, tenor, will make a first appearance. Mr. Wilfred McDonagh, a baritone with English experience, will make a first appearance at 2YA.

A pleasant and varied programme will be rounded off by numbers from Allen's Orchestra.

- 8.45: Bass solo—Mr. Ernest Orchard, "The Deathless Army" (Trotter).  
8.49: Intermezzo—Band, "After Sunset" (Pryor).  
9.5: Mezzo-soprano solo—Miss Sylvia Marshall, "I Pitch My Lonely Caravan at Night" (E. Coates).  
9.9: Selection—Band, "Carmen" (Bizet).  
9.17: Tenor solos—Mr. Harry Gill, (a) "Garden of Sunshine," (b) "Till Sing Thee Songs of Araby" (Clay).  
9.23: Song ballad—Band, "Those Far Away Bells" (Finlay).  
9.28: Contralto solos—Miss Clara Bowden, (a) "Stars With Little Golden Sandals" (Frany), (b) "Husheen" (Needham).  
9.34: Waltz—Band, "A Waltz Dream" (Strauss).  
9.38: Bass solo—Mr. Ernest Orchard, "The Mighty Deep" (Jude).  
9.42: Fox trot—Band, "Thinking of You" (Ash).  
9.46: Mezzo-soprano solo—Miss Sylvia Marshall, "Summer Rain" (Willeby).  
9.50: March—Band, "Cruiser Harvard" (Shibe).

### TUESDAY, AUGUST 23.

SILENT.

### WEDNESDAY, AUGUST 24.

- 3 p.m. to 4.30 p.m.: Studio concert.  
6.0 p.m.: Children's session, by Uncle Jack.  
7.15: News and reports.  
7.30: Addington market reports.  
8.0: Chimes. Relay of orchestral selections from Everybody's Picture Theatre Orchestra, under the direction of Mr. W. J. Bellingham, F.S.M.  
8.15: Baritone solos—Mr. R. S. Maloney, (a) "Si vous l'aviez compris" (Denza), (b) "I Hear a Thrush at Eve" (Cadman).  
8.21: Soprano solos—Miss Linda Mills, (a) "A May Morning" (Denza), (b) "When e'er a Snowflake Leaves the Sky" (Lehmann).  
8.27: Cello solos—Miss Nellie Ellwood, (a) "Minuet" (Gluck), (b) "Bourée" (Handel).  
8.30: Talk by Rev. B. Dudley, F.R.A.S., on "Astronomy."  
8.45: Recitation—Miss Miona Juriss, "Ask Mamma" (A. M. Bell).  
8.49: Tenor solos—Mr. W. Bradshaw, (a) "The Scent of the Lilies" (G. F. Cobb), (b) "Sally in Our Alley."  
8.54: Mezzo-soprano solos—Miss Dorothy Salter, (a) "The Second Minuet" (M. Blesley), (b) "By the Sea" (R. Quilter).  
9.0: Interval.  
9.5: Relay from Picture Theatre.  
9.15: Pianoforte solos—Miss Ivy Evans, L.A.B., (a) "Lorely" (Seeling), (b) "Etude, Op. 10, No. 17" (Chopin).  
9.22: Recitation—Miss Miona Juriss, "The Vampire Woman" (Leacock).  
9.25: Soprano solo—Miss Linda Mills, "City Flower Girl's Song" (E. R. Ball).  
9.29: Cello solo—Miss Nellie Ellwood, "The Dance of the Gnomes" (Popper).  
9.34: Tenor solo—Mr. W. Bradshaw, "The Death of Nelson" (Braham).  
9.38: Mezzo-soprano solo—Miss Dorothy Salter, "Three" (Aylward).  
9.45: Pianoforte solo—Miss Ivy Evans, L.A.B., "Rhapsodie, No. 12" (by request), (Liszt).  
9.52: Baritone solo—Mr. R. S. Maloney, "The Company Sergeant-Major" (Sanderson).  
9.56: Relay from Picture Theatre.  
10.0: Close down.

### THURSDAY, AUGUST 25.

- 3 p.m. to 4.30 p.m.: Studio concert.  
7.15: News and reports.  
7.30: Talk, arranged by Canterbury Progress League, by Mr. David Hogg—"Problems in Canterbury."  
8.0: Chimes. Relay of orchestral selections from Grand Picture Theatre Orchestra, under direction of Mrs. Black.  
8.15: Tenor solos—Mr. Gregory Russell, (a) "The Message" (Blumenthal), (b) "Dushka Moya" (Russian snow song), (Lohr).  
8.21: Contralto solos—Miss Nellie Lowe, (a) "The Lilac Cotton Gown" (D. Hill), (b) "When the House is Asleep" (Haigh).  
8.27: Clarinet solos—Mr. J. Allan, (a) "The Line Up" (Bertram), (b) "Chanson Triste" (Tschalkowsky).  
8.30: Talk by Mr. Donald Grant, M.A., on "Golf."  
8.45: Baritone solos, Mr. Robert Allison, (a) "Toreador" ("Carmen"), (Bizet), (b) "Wee Hoose 'Mang the Heather" (Lauder).  
8.51: Piano solos—Miss Mary Morrison, (a) "Fudsyama" (Niemann), (b) "The Bird of Paradise."  
9.5: Relay from Grand Theatre.  
9.15: Soprano solos—Miss Mabel Raine, (a) "The Sandman" (Brahms), (b) "Lullaby" (Del Riego).  
9.21: Tenor solos—Mr. Gregory Russell, (a) "In Vanity Fair" (Brahe), (b) "The Sun Returns" (Tschalkowsky).  
9.27: Contralto solo—Miss Nellie Lowe, "Fallen Roses" (A. Tate).  
9.30: Clarinet solo—Mr. J. Allan, "Miranda" (P. Bode).  
9.35: Baritone solo—Mr. Robert Allison, "The Lass of Richmond Hill" (Hook).  
9.38: Piano solos—Miss Mary Morrison, (a) "Evening Whispers" (Palmgren), (b) "Gollywogs' Cake Walk" (De Bussy).  
9.44: Soprano solo—Miss Mabel Raine, "Life's Recompense" (Del Riego).  
9.47: Relay from Grand Theatre.  
10.0: Close down.

### FRIDAY, AUGUST 26.

- 3.0 p.m.: Studio concert.  
3.30: Talk, by Rev. D. Gardner Miller, "The Literature of Russia."  
7.15: News and reports.  
8.0: Chimes. Relay of orchestral selections from Strand Picture Theatre Quartet, under direction of Mr. Harry Ellwood.  
8.15: Baritone solos—Mr. Francis Jones, (a) "In Sheltered Vale" (Formes), (b) "Dawn" (Somerset).  
8.21: Soprano solos—Miss Myrtle Langley, (a) "A Spirit Flower" (Tipton), (b) "Now Sleeps the Crimson Petal" (Quilter).  
8.27: Cornet solo—Mr. L. J. Mayfield, "Good-bye" (Tosti).  
8.31: Mezzo-contralto solo—Miss Kathleen Fuller, "My Prayer" (Squire).  
8.34: Pianoforte solo—Studio pianist, selected.  
8.38: Boys' choruses—St. John's Choir Boys, Woolston, sea chanties, (a) "Shenandoah" (Williams), (b) "Blow a Man Down" (Williams), (c) "Bound for the Rio Grande" (Terry).  
8.42: Violin solo—Mr. Robert Clarke, "Romance" from "Violin Concerto" (Wieniawski).  
8.47: Tenor solos—Mr. Fredk. Martin, (a) "To Columbine" (Massenet), (b) "A Song of Sleep" (Somerset).  
8.53: Baritone solo—Mr. Francis Jones, "In the Heather, My Lads" (Lohr).  
9.5: Relay from Strand Theatre.  
9.21: Soprano solo—Miss Myrtle Langley, "Indian Serenade" (Voelp).  
9.26: Cornet solo—Mr. L. J. Mayfield, "Serenade" (Schubert).  
9.32: Mezzo-contralto solo—Miss Kathleen Fuller, "If Any Little Song of Mine" (Del Riego).  
9.37: Pianoforte solo—Studio pianist, selected.  
9.43: Boys' choruses—St. John's Church Choir Boys, Woolston, (a) "Violets" (Cornelius), (b) "Good Night" (W. Davies).  
9.50: Violin solo—Mr. Robert Clarke, "Madrigale" (Simonetti).  
9.55: Tenor solo—Mr. Fred. Martin, "Believe Me If All Those Endearing Young Charms" (Moore).  
10.0: Close down.

### SATURDAY, AUGUST 27.

- 2.45 p.m.: Description of Rugby match—Canterbury v. Taranaki, from Lancaster Park.  
6.0: Children's session, by Uncle Jack.  
7.15: News and reports.  
7.30: Football reports.  
8.0: Chimes. Relay of orchestral selections from Liberty Picture Theatre Orchestra, under Mr. Ernest Jamieson.  
8.15: Contralto solo—Mrs. D. W. Stallard, "Eileen Alannah" (J. Thomas).  
8.19: Songs with ukulele—Mr. Roy August, "I'm Sitting on Top of the World" (Henderson).  
8.24: Humorous talk—Mr. Alec Dey, "The Married Women" (M.S.).  
8.29: Solo at piano—Mrs. Wm. Murdoch, "Can't You Hear Me Calling?" (own composition), (Helen Murdoch).  
8.34: Contralto solo—Mrs. D. W. Stallard, "I'll Take You Home Again, Kathleen" (J. Thomas).  
8.39: Humorous talk—Mr. Alec Dey, "The Story of Mrs. Pabbewick" (Hayes).  
8.45: Solos with ukulele—Mr. Roy August, "When the Red, Red Robin Comes Bob, Bob, Bobbin' Along" (M.S.).  
8.50: Solos at piano—Mrs. Wm. Murdoch, (a) "Who" from "Sunny" (J. Kern), (b) "Kentucky Lullaby" (Miller and Cohn).

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# Programmes Continued

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## 3YA, CHRISTCHURCH (CONTINUED)

3 p.m. to 4.30 p.m.: Studio concert.  
3 p.m. to 4.30 p.m.: Studio concert.  
3 p.m. to 4.30 p.m.: Studio concert.

## Station 4YA, Dunedin

(WAVE-LENGTH, 463 METRES.)

### SUNDAY, AUGUST 21.

6.15 p.m.: Relay of service from St. Paul's Cathedral. Preacher, Rev. Canon Nevill; organist, Mr. E. Heywood, F.R.C.O.  
8.0 to 9.15: Relay from Central Mission—Sacred concert by Mr. Ernest Drake's choir. This will comprise works by male choir, mixed choir, and soloists.

### MONDAY, AUGUST 22.

SILENT.

### TUESDAY, AUGUST 23.

3 p.m. to 4.30 p.m.: Afternoon session.

Town Hall chimes.

3.1: His Master's Voice recital.

3.15: Address by Miss M. Puechegud on "Interior Decoration: Our Homes and How to Make the Best of Them."

3.30: Studio music.

4.0: Book talk by Mr. H. Greenwood, librarian, Dunedin Athenaeum.

4.15: His Master's Voice recital.

4.30: Close down.

7 to 7.30: Children's session—Aunt Diana.

7.30: News service.

7.45: Address, "The More We Are Together," by Pastor W. D. More.

8 to 10: Relay from His Majesty's Theatre of performance by the Dunedin Choral Society of the light opera, "The Rebel Maid" (Montague Phillips). Conductor, Mr. James Coombs.

### THURSDAY, AUGUST 25.

7 p.m.: Town Hall chimes.

7.1: Request gramophone concert.

8 to 10:

Town Hall chimes.

Studio concert and orchestral selections, under Mr. Chas. Parnell, relayed from the Empire Theatre.

8.1: Orchestral selections.

8.10: Baritone solos—(a) "Funiculi, Funicula" (Denza), (b) "Wait" (d'Har-delot), Mr. Phillip Marchant.

8.17: Pianoforte solo—"Valse Brillant," Miss Ethel Frye, A.T.C.L.

8.22: Contralto solos—(a) "Alla Stella con Fidente" (Robani), (a) "Love's Old Sweet Song" (Molloy), Miss Winnie McPeak; cello obbligato by Mr. Malcolm Robilliard.

8.29: Violin solo—Selected, Mr. E. G. Ruffell.

8.33: Baritone solos—(a) "I Heard You Singing" (Coates), (b) "Maire, My Girl" (Aitken), Mr. W. Ruffell.

8.40: Cello solo—"Meditation" (Massenet), Mr. Malcolm Robilliard.

8.45: Address—"Tractor Operation: Breaking in a New Tractor," by "Gargoyles."

9.0: Soprano solos—(a) "Lament of Isis" (Bantock), (b) "O Lovely Night" (Ronald), Miss Rita Holmes.

9.7: Pianoforte solo, "Liebestraume" (Liszt), Miss Ethel Frye.

9.11: Baritone solos—(a) "Come to the Fair" (Martin), (b) "The Lost Chord" (Sullivan), Mr. Phillip Marchant.

9.18: Violin solo—Selected, Mr. E. G. Ruffell.

9.22: Contralto solos—(a) "Angus Macdonald," (b) "I Heard You Singing" (Coates), Miss Winnie McPeak.

9.29: Cello solos—(a) "Gavotte" (Kreisler), (b) "Traumerei" (Schumann), Mr. Malcolm Robilliard.

9.33: Baritone solos—(a) "Muletter of Malaga" (Trotter), (b) "The Hills of Donegal" (Sanderson) Mr. W. Ruffell.

9.40: Pianoforte solo—"Salterella Caprice" (Lack), Miss Ethel Frye.

9.45: Soprano solos—(a) "She Wandered Down the Mountain Side" (Clay), (b) "Last Rose of Summer" (Moore), Miss Rita Holmes.

9.52: Orchestral selections from the Empire Theatre.

10.0: Close down.

### FRIDAY, AUGUST 26.

3 p.m. to 4.30 p.m.: Afternoon session.

Town Hall chimes.

3.1: His Master's Voice recital.

3.15: Afternoon tea music from the Savoy.

3.30: Humorous reading, "Preparing to Receive Company" (J. M. Barrie), by Mrs. I. W. Cowie.

3.45: Studio music.

4.0: Music from the Savoy.

4.15: His Master's Voice recital.

7 to 7.30: Children's session—Aunt Diana.

7.30 to 7.45: News and market reports.

8.0: Studio concert.

8.15: Relay of novelty turn from Empire Theatre.

8.45: Address, under auspices of W.E.A.

9 to 10: Dance music by Ern. Beacham and his Orchestra, relayed from the Savoy.

## 2YA FEATURES (Continued)

### THE JAZZ NIGHT.

Saturday, August 27, is the first big jazz night, Allen's Dance Orchestra having charge from 9.7 to 11 p.m. Their work is finished and balanced, and they are sure to be as popular on the air as in the dance room.

The earlier part of the evening will be filled by a number of good items. A popular fifteen minutes is certain to be that of Mr. Frank Andrews and Mr. Jack Mavbury, who will together give a novelty duo. Mr. Andrews is a host in himself, and has a big experience as an entertainer. He has travelled widely on the boards throughout Australia and New Zealand. Amongst other accomplishments he can play the piano "from any position"—standing on his chair, on one leg, and almost on his head. His items are certainly better when seen by the audience, but even on the air he gets his effects across very well.

### TALKS OF THE WEEK.

Some interesting talks are included on the week's programme. "Did Shakespeare Write Shakespeare?" is a question to be propounded by Mr. Byron Brown on Tuesday evening. He will answer his own question at 9 o'clock, in the course of a brief lecture. Mr. Brown is an eloquentist of note, and a deep student of Shakespeare.

Earlier on the same evening—at 7.30—Mr. T. C. Brash will explain the "Legislation Affecting the Dairy Industry." This has recently been much in the limelight, and the explanation should be of value.

On Friday evening, at 8.55, the second section of the lecturette on the naval question will be given by the editor announcer. This is really the "meat" portion of the series, and will be well worth absorbing for its description of the facts.

"The Cabinet System" will be dealt

with on Saturday evening by Mr. C. E. Wheeler, in his series of talks on Parliament. This will be informative to a degree—and probably valuable too to those entertaining political ambitions.

## 3YA ATTRACTIONS

### BAND AND VOCAL ITEMS

The leading vocalists at 3YA on Monday evening will be Mr. Harry Gill and Mr. Ernest Orchard. The former is one of the Cathedral lay clerks. His fine tenor voice will be heard in "At the Midnight Hour," "Garden of Sunshine," and "I'll Sing Thee Songs of Araby." Mr. Orchard is a popular Christchurch singer, and will sing for radio for the first time. He has some favourites with which to delight his audiences. "Queen of the Earth," "The Mighty Deep," all well suited to his fine bass voice. Also singing for the first time before the microphone will be Miss Sylvia Marshall, who has a pretty mezzo-soprano voice, and Miss Clara Bowden, contralto. The band which will supply the instrumental music, and whose items will intersperse the vocalists, will be Derry's, a very popular organisation.

### MUCH TALENT AT 3YA.

Many fine voices have been secured for Wednesday's concert at 3YA, and the entertainment should be an excellent one. Miss Linda Wills, the first soprano, with a voice as clear as a bell, is to sing. Miss Dorothy Satter, who needs no introduction to a Christchurch audience, will render, among other items, the "Second String" (by Maurice Ravel), "On the Sea," and "Three." Miss Satter is a music teacher in Christchurch, and has a beautiful voice. Mr. R. S. Maloney, who has previously sung for 3YA, will sing a French song and other favourites. Mr. W. Bradshaw, the popular radio

tenor, has three splendid songs against his name, namely, "The Scent of the Hills," "Sally in Our Alley," and "The Death of Nelson."



MR. H. BLAKELEY.

Mr. H. Blakeley is soon to be heard at 3YA. He has been engaged for the concert on September 1. Mr. Blakeley has a long record as a soloist, and recently appeared with great success at the Choir Hall, Christchurch, in the concerts of the Male Voice Choir. Beginning as a chorister in England, Mr. Blakeley has lived most of his life in Auckland, where he was closely associated with all musical movements, as choirmaster, bandmaster, and orchestral conductor. He was an original member of the Auckland Lyric Quartet, a combination famous in the Queen City and further afield. He memorised 122 quartet. Mr. Blakeley is now secretary of the Male Voice Choir, of which he was one of the original members in 1917. He is also tenor soloist at Durham Street Methodist Church.

### PIANO AND 'CELLO.

Two talented instrumentalists will be heard at 3YA on Wednesday. They are Miss Ivy Evans, L.A.B., and Miss Nellie Ellwood. It is in response to many requests that Miss Evans will play again "Rhapsodie No. 12" (Liszt). All who heard this pianoforte solo some six weeks ago will be sure to listen-in again. Miss Ellwood, cellist, will make her reappearance, and will play three beautiful compositions, including "The Dance of the Gnomes." Miss Miona Juriss, a young elocutionist, a pupil of Miss Lucy Cowan,



MR. W. BRADSHAW.

He has of late delighted Christchurch listeners, having sung in the studio and as a soloist in a sacred concert. Mr. Bradshaw comes from Lancashire, and has a fine tenor voice, which he uses to great advantage. His association with choirs dates from the time when he was eight years of age. He was a member of the Brierfield Male Voice Choir, which was very successful in competitions in England, and he also was a prize-winner as a soloist at festivals in Lancashire. At present he is choirmaster at Sydenham Baptist Church, of which the Rev. J. K. Archer is Minister.

will give two humorous items, entitled "Ask Mamma" and "The Vampire Woman."

A favourite of forty years ago, "The Message" (by Blumenthal), is one of the songs which Mr. Gregory Russell will sing on Wednesday at 3YA. This very beautiful old song will recall memories to many people. Mr. Russell will also sing a Russian snow song called "Dashka Moya," Brahe's "In Vanity Fair," and Tchaikovsky's "The Sun Returns."

On Wednesday's programme will appear one of Christchurch's most popular contraltos, Miss Nellie Lowe. Miss Lowe's most recent public appearance was as a soloist at the Male Voice Choir concerts in the Choral Hall, when she further enhanced her reputation. Another of the Male Choir soloists, Mr. H. Blakeley, is to sing at 3YA shortly.

### SCALE OF THE UNIVERSE.

The Rev. B. Dudley, F.R.A.S., will continue his astronomical lectures on Wednesday at 8.30, when he will endeavour to convey to listeners some idea of the scale on which the universe is made.

### CONCERT OF THE WEEK.

Thursday evening's concert at 3YA will be one of a very high standard.

An indication of the wide range in the repertoire of Mr. Robert Allison, baritone, is given in the variety of songs which he will sing. The declamatory song of the "Toreador," from "Carmen," will be followed by Sir Harry Lauder, "Wee Hoose Among the Heather" and "The Lass of Richmond Hill."

Two instrumentalists for Thursday's concert at 3YA will be Mr. J. Allan (clarinet) and Miss Mary Morrison (piano).

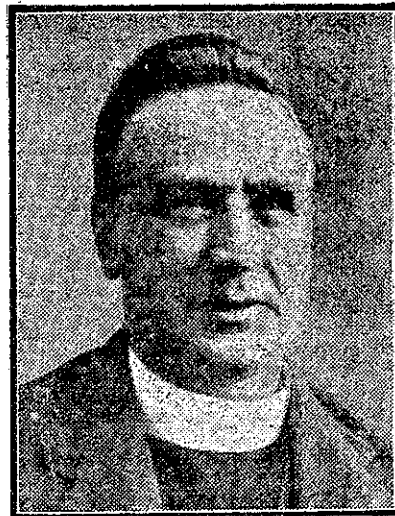
Several well-known songs are to be sung by Miss Mabel Raine, L.A.B., R.A.M., R.C.M. (Lond.), at 3YA on Thursday. They are: "The Sandman," "Lullaby," and "Life's Recompense."

### A PLUS ONE GOLFER.

Mr. Donald Grant, M.A., who is to speak of golf at 3YA on Thursday, is one of the greatest authorities in the Southern Hemisphere on this fascinating outdoor game. He was a plus one man at Edinburgh.

The talk arranged by the Canterbury Progress League on Thursday will be entitled "Problems in Canterbury," and Mr. David Hogg will be the speaker. The lecture will be continued on September 8.

The afternoon talk on "The Litera-



REV. D. GARDNER MILLER.

It was Mr. Miller who spoke recently on "People I Have Met and Wish I Hadn't." It tickled the risible faculties of listeners, and in response to many requests for more, another lecture is promised. The service at his church, Trinity Congregation, is broadcast at regular intervals by 3YA. Mr. Miller will speak on "The Literature of Russia" on Friday afternoon next.

ture of Russia" is to be given by the Rev. D. Gardner Miller on Friday at 8.30.

### FRIDAY'S ATTRACTIONS.

Mr. Francis Jones, who is to sing at 3YA on Friday evening, has a very fine baritone voice. His songs will be: "In Sheltered Vale," "Dawn," and "In the Heather, My Lads." Miss Myrtle Langley will make her radio bow to the public. She has chosen songs which will suit her pretty soprano voice. Miss Kathleen Fuller, mezzo-contralto, will also make her first appearance. Mr. Fred Martin, who has sung before at 3YA, will sing, "To Columbine," "A Song of Sleep," and "Believe Me, if all those Endearing Young Charms." Mr. Robert Clarke, an exceptionally good violinist, and Mr. J. L. Mayfield, a cornetist of high merit, will contribute items.

### SEA CHANTIES.

An entertaining budget of sea chauties is promised at 3YA on Friday night. St. John's Church, Woolston,



FRANK ROBINSON.

This wonderful boy soprano, who sang at 3YA last week, and thrilled his audience, comes from the Old Land, and has been only a few months in New Zealand. He started his singing career with St. Mary's Church Choir, Bradford, Yorkshire, afterwards transferring to the Bradford All Saints Church, as choir boy soloist. Mr. Charles Stott, a noted musician of the North of England, was choirmaster, and he took a great interest in the young singer, who has taken important roles for the Dramatic Society. All who heard Master Frank Robinson at 3YA will hope to hear him again soon.

choir boys will be the vocalists. The boys have been taught by Mr. L. C. M. Saunders. Besides the chauties other choruses will be sung.

### A BRIGHT HOUR.

Mrs. Stallard will be singing at 3YA on Saturday. Three very popular old songs are to be rendered by her—"Eileen Alannah," "I'll take You Home Again, Kathleen," and "Kathleen Mavourneen." Mr. Roy August, with his ukulele, and Mr. Alec Dey, with his humorous talks, will help to entertain. Mrs. W. Murdoch, whose previous singing of one of her own songs received much approbation, will again sing one of her own compositions and accompany herself on the piano. There will also probably be a relay of items from 2YA.

### WESLEY CHURCH SERVICE.

An after-church musical service has been arranged for Sunday evening, August 21, at Wesley Church, Fitzherbert Avenue, where the Rev. W. Greenslade is the preacher. The soloists include Mrs. Stewart and Mrs. Kerr, Mr. H. Blakeley, and Mr. A. S. Bell. Madame Falk and Mr. Bell are to sing a duet.

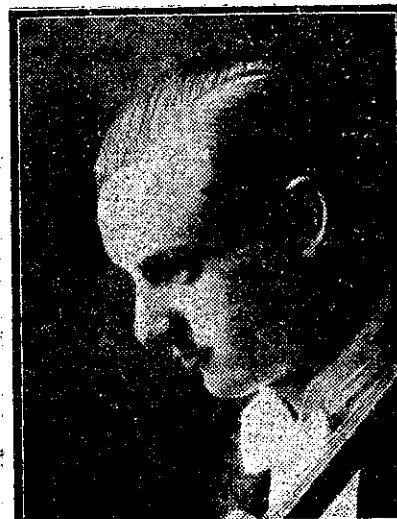
### 4YA NOTES

### SUNDAY EVENING IN DUNEDIN.

The service from St. Paul's Cathedral will be broadcast by 4YA on Sunday, when the preacher will be the Rev. Canon Nevill. At the conclusion of the church service, a fine sacred concert given by Mr. Ernest Drake's choir and students at the Central Mission, will be relayed by 4YA. Some exceptionally fine choral works have been prepared by a male choir, and a choir of mixed voices, and leading soloists will also be heard.

### HOME AND BOOKS.

On Tuesday afternoon the studio concert from 4YA will include addresses



MR. MALCOLM ROBILIARD

is probably regarded as the foremost solo cellist in Dunedin, and his un-failing and masterly treatment of the instrument is well-known to Otago listeners from station 4YA. Mr. Robilliard is a member of the Dunedin Orchestral Society.

by Miss M. Puechegud and Mr. H. Greenwood, of the Athenaeum.

Miss Puechegud, continuing her series of lecturettes on "Interior Decoration," will deal with "Our Homes and How to Make the Best of Them." This talk will contain good advice and suggestions for making the house more attractive.

Mr. Greenwood will give interesting reviews of the new books of the week.

### MORE MERRIMENT.

At 7.45 p.m. Pastor W. D. More will deliver another of his humorous addresses. His subject this time will be, "The More We Are Together, the Merrier We'll Be." This will be a feast of fun.

Mr. More receives each week a budget of appreciative letters, and one recently contained a postal note with an expression of good wishes, and the hope that he will be spared to carry on the good work for a long time to come.

### "THE REBEL MAID."

Tuesday evening's concert from 4YA will be a treat such as is rarely given to New Zealand listeners. The light opera is undoubtedly the most popular form of entertainment to-day, and this concert will be the performance of Montague Phillips' light opera, "The Rebel Maid," by the Dunedin Choral Society, under the baton of Mr. James Coombs. Some of Dunedin's foremost soloists will be heard at this concert.

### HIGH-CLASS BALLADS.

Thursday night's concert from 4YA will be a high-class ballad concert from the studio, in which several of the best-known artists of the southern city will be heard, including Miss Winnie McPeak (soprano), Miss Rita Holmes (soprano), Mr. W. Ruffell (baritone), Mr. Phillip Marchant (baritone), Mr. Malcolm Robilliard (cellist), Miss Ethel Pipe, A.T.C.L. (solist), and Mr. E. G. Ruffell (violinist).

During the evening "Gargoyles" will give a talk to farmers this time taking for his subject, "Tractor Operation, Breaking in a New Tractor." He will make this address very interesting with many valuable hints and tips.

### SCOTTISH HUMOUR.

The afternoon programme from 4YA on Friday will include a humorous Scottish reading by Mrs. I. W. Cowie, who is a past master of this form of entertainment, and listeners are assured of a good fifteen minutes' amusement.

The Workers' Educational Association will provide an address on an interesting subject during the evening session.



# Amongst the Listeners

This is the Listener's Corner. It is available for reports of receptions from individuals; the correspondence of Leagues of Listeners and reports of their proceedings; constructive criticism or suggestions for the betterment of radio in general and the consistent improvement of the service that broadcasting can render in our community life. We wish this page to be the meeting-place of listeners and officials for the better understanding of points of view and the problems of others. It is a "Service" page, and we invite you to make use of it. Address all communications: Editor, "Radio Record," P.O. Box 1032, Wellington.

## Our Mail Bag

### A Candid View.

I was very amused at the clippings from some of the letters received by the Broadcasting Company re programmes and announcers. I could add to the list if I liked to be personal. Personally I consider all the announcers are splendid, and do their work wonderfully well. The programmes are good, and only have odd poor numbers; but New Zealand is small, and they must have some difficulty in securing good artists. I think the women singers awful, especially when they get on their top notes. They always sing too high for their range of voice. In the studio it may sound all right, but over the air it is hideous, but after all a full programme of male voices would be very boring indeed. We love the jazz music. It lightens the programme, is very acceptable, and the comic songs are also very good, and broadcast well. Mr. Clement May is wonderful as a Dickens lecturer, and no praise is good enough for him. 2YA, Wellington, is a wonderful station, but we delight in Auckland, 1YA, and the other stations also. Taking everything in consideration, all the stations are a delight, and need no criticism.—I am, etc.

M.M.

Queenstown.

### More Humour Wanted.

Third copy to hand, accept my congratulations and best wishes for its future success. The programmes as appearing in this copy should give satisfaction to the most critical. For my part it is going to be hard to know which station to tune in on, as all are so good, with the exception of Dunedin, which I notice you give very little space. I myself waste very little time with this station, since it has gone upon the higher wave-length, and it is the opinion of most listeners here that it is not worth tuning in on, as we only just hear it. Would it not be possible for this station to operate on the old wave-length used by 2YA? Last winter, on a five-valve neudrodyne, I used to get splendid reception. I now have a six-valve, and in the early part of the evening can only just hear, but later on, say about 9.30, it is a little better, but not much. I am very pleased to say that 2YA gives the time of the different items appearing on their programmes, and think that Auckland and Christchurch should do the same. One suggestion I would like to make, and that is, I think a few more humorous items might be appreciated.—J.W.C. Masterton.

### Information Wanted.

Could any of your readers tell me what station transmits musical items on Saturday evening, first signals picked up 4.50 p.m., last heard about 5.15 p.m., on about 260 metres. Another station on about 365 metres, heard two Thursday evenings running, 6.40 to 7 p.m., organ pieces and then lady speaking. No call sign, signals faded, would it be 3LO? Slightly under that station's dial reading though. Very pleased with reception from 2YA, coming through beautifully. Unwelcome hum of

station entirely disappeared and signals as near being perfect as anyone could wish. Saturday night, Lockyer and Fox are at it, the items they are giving are good, in fact real good. We all think a lot of your announcer over here he is just alright, but for goodness sake inoculate 1YA's man with a little humour, if he gave a real good laugh I reckon I could hear his skin crackle in the speaker. Congratulations for enterprise in regard to "Record," a real boon to listeners. An revoir.—Yours, Radio, Picton.

### Hard to Please Everybody.

Being a very satisfied listener-in with all New Zealand stations, and seeing so many complaints are made, I thought that you would like to publish this old saying that I read in a book the other day. If you take the part of the "Old Man," and those making the complaints, take the part of the "General Public," in the saying, I think that it answers the subject exactly.

A silly old man was going to market to sell his ass. His young son was going with him, and as the way was long, the father put him on the ass and let him ride. Some people passing cried out, "There's a silly old man toiling along on foot while that strong boy rides." That's true," said the old man. He took the boy off the ass, and mounted it himself. "There's a cruel old man," said a passer-by, "by riding himself and letting his poor child walk." The old man to please all parties, took to his son before him. "There's a cruel old man," cried some people by the roadside, "putting two riders upon that poor little ass," it is so weak he ought to carry it himself.

Anxious to please everyone, the old man got down, and he and his son tried to carry the ass. But the animal did not like to be carried, and struggled to get free. As they were crossing a bridge, the ass fell into a river and got drowned. "Ah!" said the old man, "I see that it is very foolish to try to please everybody."

I would like to ask the management, while I am writing, if we could have a morning church service broadcast, every Sunday morning, as the last service that was broadcast, from 3YA—when Mr. Archer (Mayor) of the city, had a service broadcast from his church—was appreciated very much. I am a strong supporter of 1, 2, 3 and 4YA stations, and think that there are no stations outside God's Own Country that can show them anything. 2PC, and all his clan, are dance mad, you very seldom get anything else than cheap songs and dance music. If you get 1YA and 4YA on the same lines as 2 and 3YA stations, and time all items, so that one can make up their own programmes, from the list that is published in the "Record," we will then have the best broadcasting stations in any part of the world.—I am, etc.—"Satisfied."

### Carry On the Good Work.

Just a few lines for you to put in the listeners' corner of your paper. Well, my opinion about New Zealand broadcasting is first class, and the concerts put on by the four main stations are very good. Wellington 2YA is coming in pretty fair lately, but it fades a great lot here. I think our mountain might cause that. Anyhow,

we can put up with that. It will improve later on, I hope. Those people who say that the programmes are not worth listening to—well, no broadcasting in the Empire would suit them. It is hard to please everybody. So carry on with your first-class programmes. It is great.—I am, etc., S. R. Ellis, New Plymouth.

### Thinks Timing a Mistake.

In your issue of August 5 the suggestion of Mr. R. F. Haycock in regard to the times of each item at all stations seems all right, but to my mind it will be the biggest mistake the Broadcasting Company ever did. One only wants to listen to the sets trying to tune in just before 8 p.m., and if we have to put up with interferences such as this all night long one might as well get rid of his set, as it will not be worth listening to. The one object I think all listeners should try to do is to set their machines on the station they wish to listen to and get as far away from their machine as possible, and have the loud-speaker in another room if possible. We set our machine on the station we wish to listen to and leave it for the whole programme without interfering with it, having the loud-speaker in another room, and I think that if everyone tried this the squealer would in time be a thing of the past. The company has got rid of a lot of the howlers by cutting out the five minutes interval at 9 p.m., as the listeners do not need to tune in another station during the interval. Hoping the times will not be included against each item as suggested, as there is no need looking for trouble. Wishing you every success with your publication.—I am, etc., T.C.B., Palmerston North.

## AERONAUTICS AT 2YA

A series of talks on aeronautics is to be given by Flight-Lieutenant R. S. Grover, M.C., late of the Gordon Highlanders and the Royal Air Force. Lieutenant Grover went to France in September of 1914, and saw flying service in France, Belgium, Italy, Scotland, and Ireland; and also in British West Africa in



—S. P. Andrew, photo.

1919. During the war he was for a time a member of Fighting Squadron No. 29, which was famous for its air duels with the enemy. At different times the squadron had as pilots such distinguished men as Ball, Bishop, McCudden, and Jones-Williams, all V.C.'s. It may be taken for granted that the lectures will be extremely interesting.

As a license holder, I must compliment you on your progressiveness in regard to the new journal, the "Radio Record." I believe the greater majority of the listeners would endorse my opinion when I say it is a very fine little paper, embodying as it does the views of both company and listeners. By this means, no doubt, satisfaction will be derived by both parties—P.H.S., Auckland.

Whilst sending my subscription, let me set down an appreciation of your programmes and, on the whole, your transmission. The relay to-day of the Grand National was very good. There are times when we wish we could applaud, but let the wish be the act. I have just listened to the Waitati Quartet in "All in an April Evening," and I hope to hear this again sometime. It was well rendered. I have heard the composer himself conducting his choir in this. Best of luck, 2YA.—W.A.M., Wadestown.

### A Suggestion.

The announcer should, at the end of each item, as well as before, inform listeners the item that had just been rendered, as many listeners tune in half way through an item.—C.T.A., Kilbirnie.

### Australian Programmes.

The programmes ahead are much appreciated. We would be glad if you

could publish any Australian programmes, as we and many more listeners in like districts, are out of reach of daily papers, and so often do not hear of a specially good programme till it is past. Wishing you every success.—H.P., Arrowtown.

[We are going into this matter, and hope for success.—Ed.]

### Scottish Concert Enjoyed.

2YA comes through excellently, with a little fading at times. The concerts are all good and we thoroughly enjoy them. Being of Highland descent, we particularly enjoyed the Scotch concert broadcast from 3YA, and would like to hear the same type of programme from 2YA sometime in the near future.—H.McL., Wyndham.

### More Lively Stuff Wanted.

It is with the greatest of pleasure, that I enclose my cheque for the amount of 7s. 6d., for the ensuing twelve months issues of your journal. I should like to express my appreciation of the many interesting articles, and of the programmes the company have been turning out lately, both artists and orchestra are excellent, and whoever it is that is responsible for choosing the items to be rendered, is to be congratulated, but you are catering for one class of the community only, and I suggest that if you were to intersperse your items with some lively stuff, it would be much appreciated by many people who go home tired and want backing up, and it would lend a better contrast to the better items, give them a necessary background, so to speak.

You notice "I have rushed in where angels fear to tread," but you ask for honest criticism, so you have my personal opinion, which, after all, is only one of many.—C.A.N., Brooklyn.

### Applause Cards Suggested.

I wish to compliment the Broadcasting Company's staff on the excellent programmes put on from 2YA and 3YA last Saturday evening, August 6. Such a programme is a very welcome change from the usual fare provided, and the general opinion of local listeners is that they would like to have a "repeat" performance in the near future. I would suggest also that you adopt a plan that has been in vogue for several years in Sydney; namely, to have "applause cards" printed and circulated to listeners. These cards are ready for posting to artists, needing only the name and address of the sender (who would in most cases not bother to write a letter) and, besides encouraging popular artists and the musical director, would be a source of revenue from the "ads." printed on the reverse sides. Such "ads." for obvious reasons would not be for radio goods.—Yours, T. A. D. Wilson, Licensed Radio Dealer, Ashburton.

### The Fading Problem.

I am sorry to state that we have struck a bad district in regard to reception from 2YA, fading being very prominent. We have in the further back country very high hills and ridges, and it seems peculiar that one man who has the most commanding view and the highest position in the whole surrounding district, should experience the same fading as we do, practically on river level. Your last week's "Record" did a great deal of good in endeavouring to explain this phenomenon. We notice that you did not publish afternoon transmission from 1YA this week, we hope this service is not discontinued, as it is the only means at present (for the trade) to test out in working hours, and we will gladly welcome the commencement of morning and afternoon transmission for this purpose, if only for one hour in the morning. We feel sure that, with the co-operation of the wireless enthusiast, aided by your valuable paper, we will, in the future, secure for the New Zealand listener a service equal to that now being enjoyed in Great Britain. We received 3YA this afternoon on a five valve set with good strength relaying the races, no fading. 1YA relayed the same, picking up 2YA's relay of 3YA's broadcast. This was poor, there being a super set whistle and a bad rustle.—Giles Bros., Takan

### Good Crystal Work

J. Burdett, Hoanga, N. Wairoa, writes:—These are the results I obtained from a simple crystal set on the night of August 8. The set is of the simple, single-slide tuning coil type, with the phones and detector in a secondary circuit. The coil consists of 120 turns of No. 22 enamelled wire on a pasteboard cylinder, 2in. in diameter. The detector is a glass enclosed one, using a copper-wire cats-whisker in contact with a Russell's Hertzite crystal. The aerial circuit is 145 feet in length, and is 50 feet high, and fitted with two large insulators at each end. The telephones are Brown's feather-weight, 4000 ohms resistance. It was tried out at 8.15 p.m., and the first station heard was 2YA, Wellington, which is 380 miles distant. The announcements, and particularly a soprano solo, were extraordinarily loud. A band item from 3YA, Christchurch, was heard, but faintly. At 10 o'clock 2PC, Sydney, "came in" so loud that "Mike" was clearly audible. After that the weather

report, followed by a relay of the play, "Madame Pompadour," were perfectly audible.

### Wellington Uncle Wanted.

Am delighted to enclose herewith my subscription to your paper. To a radio enthusiast like myself, it is a literary treat, besides being of value to pick out the programmes suitable to our musical tastes.

I have a quadro-former six valve set, and the initial church sermon from 2YA was heard from my open window over four blocks away. I agree with one of your correspondents that, in some of your vocal numbers, the piano volume could be slightly reduced to the advantage of the voice. My 5-year-old girlie is a great admirer of "Aunt Betty" and "Uncle Jack," and frequently asks when am I going to get an uncle in Wellington. I got the Southland-Otago match from 4YA on Saturday clearly, but rather weak. Very few in Invercargill can boast of good reception from Dunedin. I made up my own B battery eliminator, using a Raythion tube, and am having excellent results with it.—T. M. Carroll, Invercargill.

### Invercargill Reception.

"With the exception of slight fading we are receiving 2YA very good, and very often have to cut the volume down."—I. Batchelor, radio dealer, Invercargill.

### An Auckland Appreciation.

Sir,—It gives me great pleasure to write a few lines in praise of the "Radio Record." When I read your first number of the above paper I considered it fulfilled a greatly-needed want. The information given by it must prove of great value to those holding radio sets. No doubt many of the grumblers re broadcast reception are not able to use their sets accurately, which can only be done after more experience, especially with such scientific instruments; they, of course, blame everybody but themselves. In the words of Alexander Pope, "a little knowledge is a dangerous thing," is just as true to-day as it has been in the past. Up to the present I have been listening-in to the Auckland programme from 1YA only, and must give full credit for the splendid varied programme submitted. The announcer, a gentleman quite unknown to myself personally, gives out the items in a very efficient manner, his extensive knowledge of many subjects giving great pleasure to the great majority of the people. The efforts of the Broadcasting Company of New Zealand to entertain us is greatly appreciated. The artists have been of proved ability, and it would be amiss to particularise. Wishing your paper every success in the future.—I am, etc., J.R.C., Auckland.

## KAIAPOI NOTES

### THE AMATEURS DEFENDED.

The Japanese station mentioned in your last number has apparently already increased its power. One hears a whistle on 3L.O. Melbourne, and one evening I succeeded in separating him completely on a five valve Gilliland Neudrodyne for a few minutes, when he was almost loudspeaker strength, though the aerial used was only 18 feet up at the free end.

Mr. R. J. Logan, who complains about the amateurs at Rangiora interfering with his crystal reception, should learn to tune his crystal. Unfortunately, he is situated right across the road from one amateur. In fairness to these amateurs, it must be said that their sets are carefully tuned and even on short wave sets one wants a vernier dial to get them. Besides, they are doing noble work. There is hardly any part of the world they have not been in communication with and getting a two-way conversation with South Australia, using only a five watt tube and telephone microphone is a feat that Marconi might well be proud of.

Reception.—2YA has a long way to go before its reception is up to the standard of a 5 kilowatt station. Oftentimes 1YA comes in far better, though it is three times further away and one-tenth the power. I have on occasion complained in the local press of the quality of 3YA. May I take this opportunity of congratulating them on their wonderful improvement during the last three weeks.—R.F.J., Kaiapoi.

### "They Never Blame Themselves."

An experienced dealer writes: "You will get all sorts of criticisms in regard to the broadcast stations. Most faulty reception is entirely due to faulty accessories. As a dealer, I have met case after case where the batteries were practically on their last legs and the owner wondered why his set gave such poor reproduction. 'It must be the broadcast station,' of course he said. 'My set gave wonderful results five or six months ago,' and so on. In connection with the reply re the autoplax circuit, this is certainly easy to construct, but it is a champion howler in the hands of a novice, and in any case the circuit is a prohibited one. Away back in 1922, I experimented with this type of receiver and in conjunction with another radio bug learnt that it was quite an easy matter to transmit over five or six miles with the autoplax, using a loop. Naturally, this interference maker was discarded as an unreliable receiver, chiefly on account of the howling nuisance.

Getting more stations with increased volume is not a matter of adding power valves. The latter are a development chiefly concerned with increasing tonal qualities. It is better to use aerial tuning if greater volume is expected on more distant stations. Further improvement is obtained by using new valves in the radio-frequency stages, and a still further help is gained by using a more sensitive valve in the detector socket.

## RADIO WITHOUT "A," "B," OR "C" BATTERIES

# A GAROD TRIUMPH

The GAROD Electric Power Radio Receiver is the greatest achievement in the Radio World. It does away with the use of all Batteries, and operates directly from the ordinary A.C. House Current, whether it be 110 or up to 240 volts 50-80 cycles.

The GAROD transforms the ordinary house current so that it actually operates on 400 volts, and is capable of operating 16 Loud Speakers at full volume and without distortion.

The cost of operating the GAROD is 10/- per year, as against £10 to £30 with the battery sets.

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## DISTORTION IN TRANSFORMERS

### SOME DIFFICULTIES

(A Talk from 3LO, Melbourne, by H. K. Love.)

The incessant demand for faithful reproduction of sound waves in all their forms, that is music, voice, etc., has led investigators to make a deep study of the requirements for audio frequency transformers. The musical scale which the average transformer is called upon to handle runs in a straight line of frequencies of from approximately 16 vibrations or cycles per second up to 8000. The human voice covers the range of, roughly, from 125 cycles to, say, 280 cycles, so that it will be seen that a transformer which may give excellent reproduction of the voice is only being called upon to amplify a very small portion of the frequencies that have to be provided for.

The lowest note of a pipe organ is about 16 cycles per second; this note is so low in frequency or vibrates so slowly that it is more frequently easier to feel it than to hear it. A transformer is rarely expected to handle frequencies of such a low order as 16 per second. The pianoforte range starts from a frequency of about 275 and runs up to a shade over a 1000 cycles per second. The top notes of the violin go even higher. In addition to the provision which has to be made in an amplifying transformer for the natural musical frequencies a big margin must be allowed for what is termed the harmonic range. This is explained in the following way:—If the top note of the piano is struck it emits a sound wave of, say, about 1100 cycles, but it also emits harmonic sound waves which are, to put it simply, multiples of the original note both above and below the true frequency. It is on this account that a big overlap of amplifying ability must be allowed for in any transformer which may be used to step up or step down audio frequency currents corresponding to anything within the range of frequencies previously mentioned.

#### An Ideal Transformer.

It would be ideal if a transformer could be designed which would give a straight line amplification curve over the whole frequency band, but I am afraid that so far this has not been possible. Most transformers are designed to amplify correctly from 50 cycles to about 6000. Even within this range of frequencies there is a decided drop of as much as 10 degrees between the frequencies of 300 and 50 cycles per second, and on the upper range a drop of 3 or 4 degrees from 4000 to 8000 cycles per second. The best transformer of present-day design should at least have a straight line curve between the frequencies 300 and 4000. This covers the principal portion of a pianoforte range, most instruments, and a reasonable margin for harmonic range. The construction of a good transformer, which will be expected to give reasonable performance should be somewhat along the following lines:

#### CORE.

A. Ample core section with practically no air gap should be provided.

#### INDUCTANCE.

B. The inductance of the primary should be high at the average voltages used in wireless sets, say, about 80 henries.

#### RATIO.

C. The ratio should not be too high, but as high as possible consistent with low losses at high frequencies.

#### WINDINGS.

D. The windings should be sectioned or subdivided with a view to the reduction of self-capacity current and eddy current losses.

The points mentioned in A, B, and C are made to ensure faithful amplification at low frequencies, and that mentioned in D ensures good amplification at high frequencies.

## HERO WELCOMED

### NATION-WIDE BROADCAST.

It has been stated that Lindbergh's epoch-making non-stop New York to Paris flight and the various receptions to the flyer which have followed it have sold more newspapers than any other event in history. And it seems highly probable that the broadcast descriptions of the Washington and New York ceremonies stimulated this enormous demand. For both radio and regular reporting have their place in the general scheme of news dissemination.

One is instantaneous and has no limits, but it is evanescent. It is gone when it is finished, while the other, although a trifle slower in obtaining its distribution, is distinctly tangible. It is concrete and lasting. Broadcasting appeals to the ear alone, while newspaper appeals only to the eye. These two mediums of spreading information can never compete, for no competition is possible. Rather, they supplement each other in a perfectly balanced plan of carrying news to people everywhere.

#### New Records Listed.

A few of the new records established in the linking together of 50 broadcast stations by land-lines by the National Broadcasting Company in the nationwide Lindbergh broadcast are listed as follows:—

Miles of Wire Line Used—14,000.  
Number of Engineers Involved—350.  
Pick-up Points—Washington 8, New York 7.  
Number of Stations—50.  
Estimated Audience—35,000,000.  
Number of "Radio Reporters"—Washington 4, New York 6.  
Longest Continuous Programme Devoted to One Subject—11½ hours.  
Besides the big chains, there were many stations in New York and Washington that added many more thousands of fans to the audience that listened in on the Lindbergh reception.

## NEUTRODYNES CAN HOWL

### IMPROPER NEUTRALISATION.

Many New Zealanders are under the misconception that neutrodyne receiving sets cannot howl and interfere with reception by other listeners.

A neutralised receiver, unless it is carefully adjusted, can be less efficient than one in which neutralisation is not employed. There are three chief ills of improper neutralisation, according to an article in the July American Radio Broadcast magazine.

"The first and most obvious manifestation of incorrect adjustment of the neutralising device is oscillation in some or all of the radio-frequency circuits," reads this article. "These oscillations as a general rule become more severe as the frequency is increased, and a loud squeal or whistle will be heard as the tuning controls are adjusted to receive some station that is transmitting."

#### Receiver Will Radiate.

"Such an effect will make it difficult for the user of the receiver to obtain satisfactory reception and the oscillations will be radiated from the aerial attached to the receiver and cause interference on other receivers located in the neighbourhood. Such oscillations can be prevented by correct adjustment, and it is essential that the proper setting be determined in order to make it possible to obtain best results from the receiver."

"A second detrimental effect of maladjustment of the neutralisers is poor quality, which is generally due to the existence of too much regeneration. The quality, under these conditions, will generally sound drummy, indicating that the various frequencies in the carrier are being unequally amplified by the radio-frequency amplifiers. To preserve good quality, the radio-frequency amplifiers must amplify without distortion a band of frequencies extending about 5000 cycles above and 5000 cycles below the carrier frequency, and this condition does not exist unless proper neutralisation is obtained."

#### Prevent DX Reception.

"Another effect of improper neutralisation is to cause one or more of the tuned circuits in a single-control receiver to be thrown out of synchronism, so that the set loses a great deal of its sensitivity, and as a result it is not possible to tune in distant stations with satisfactory volume. These three major effects of improper neutralisation indicate how essential it is that neutralisation be always carefully and completely accomplished."

## WET BATTERIES

### TAKE CARE OF THEM.

The storage battery has been developed to a remarkable degree of perfection so that it will function over a long period of time with only a small amount of attention. Such attention consists more than anything else in keeping the battery properly filled with pure distilled water and correctly charged at all times. The efficiency and the life of the battery will decrease considerably if these two points are not carefully watched. The charging rate should be as close as possible to that recommended by the manufacturer, this information generally being given on the name plate of the battery. Although the state of charge of a battery can be measured with some accuracy by means of a voltmeter if the proper precautions are taken, the readings made in this way are not generally to be relied upon. A better method for use in testing a storage battery is to determine the state of charge by means of a hydrometer. The specific gravity, which is what the hydrometer measures, will be found to increase the reading of the hydrometer as the battery is charged, up to a certain point. The specific gravity reading for full charge is not the same for all batteries. For this reason, an endeavour should be made to obtain from the manufacturer of the battery information regarding the hydrometer reading, which should be obtained using his battery when it is fully charged and when it is fully discharged. Frequently, but not always, these same data will be found on the name plate. In the event that this information cannot be obtained, it is a safe rule to charge the battery until the hydrometer reading does not change during a period of one hour. When this condition holds true, the battery has absorbed all the charge possible. It will generally be found also that, when this condition of constant specific gravity reading throughout an hour is reached, the electrolyte will also begin to gas or bubble.

Care should be taken in charging the battery to make certain that its positive terminal is connected to the positive terminal of the source being used for charging purposes. If the battery is charged in the opposite direction the plates will be reversed in chemical character, and if the charging is continued for any great length of time, the battery will be destroyed. If a battery has only been charged in the wrong direction for a short length of time it can generally be brought back to normal by charging in the right direction for a very long time at a low charging rate.

## EFFECT OF LIGHT ON CRYSTALS

The effect of light on crystal detectors is very curious, though not more so than the characteristic detecting action of the crystal itself, which has never been satisfactorily explained. Most crystals will work better if strong light, such as sunlight focused by means of a lens, be allowed to fall upon them. The light from a tungsten lamp may similarly be used. Galena behaves in this way, and so do most samples of pyrites. Carborundum and tellurium mixtures, on the other hand, do not seem to be affected by light. There is here a very interesting field for experiment by the enthusiastic amateur.

## AMERICAN RADIO EXPORTS

United States March export of radio receiving sets totalled \$531, valued at nearly \$40,000, of which the largest quantity went to Argentina, with New Zealand taking the second largest amount according to the Department of Commerce. During the same month also transmitting sets and parts exported were valued at \$214,000. Also during March 85,770 radio valves were exported, valued at \$21,000, and receiving set components exported were valued at \$26,000. Receiving set accessories exported during the month of March were valued at nearly \$30,000.

If you play a copyrighted song in a public amusement place for profit you are committing an act of infringement and the owner of the song may sue you for damage and an injunction. To S. A. Lewis, manager of the Up-to-Date Dancing School in Minneapolis, the Minnesota District Court handed down a decision awarding Irving Berlin, Incorporated, an injunction and \$30 dollars and costs. All Lewis did was have his orchestra play "All Alone."

## BROADCASTING NEWS

An Australian writer says: "Every now and again I hear murmurs of perturbation among newspaper men about the possible rivalry of the big stations with established news services. Lord Burnham was the first, I believe, to bring up the subject in Australia during the big Press conference. It is a question of some anxiety to some newspapers as to whether the broadcast descriptions and results of races, the descriptions of football matches, and other great items of interest, do not interfere with the sale of the actual paper. With regard to the particular journals in Melbourne which might be expected to feel any adverse effect, I have had cause to note a steadily-increasing circulation, as would normally be looked for. I find it hard to believe there is any appreciable number of newspaper readers who, after hearing racing results, would fall into the habit of doing without their customary newspaper."

#### Sporting Reports.

"Non-racing men would certainly wish to see the rest of the news, while racing men are so vitally interested in form, running, prices, and a score of matters outside the meagre details given over the wireless that they could hardly get to the race edition quickly enough. The danger is that managers of newspapers, filled with illusory fears, may withdraw their experts from broadcasting, and, as in the matter of news, throw on the companies, whose subscribers must have the information, the task of giving it to them by means of a service of experts who may prove, in real truth, rivals of the Press writers. To my mind, friendly co-operation on just such basis as at present exists is the only security against a war between broadcasting and printed news."

A Melbourne writer says: "The wireless world is agog for the report of the commission which has listened for many weary months to the luminous, indeed voluminous, evidence of scores of witnesses, and now has been treated to the lucubrations of counsel for the various conflicting interests. It is not possible for me to comment on the possible findings of the commission. My own chief interest has lain in the attitude of witnesses to the radio programmes of the major stations. After profound study of programmes abroad and perusing some scores of pamphlets and articles all dealing with the question of entertainment via the air, I have come to a fixed conclusion. That is this: A man's judgment of a radio programme is conditioned by his prejudices."

#### The Highbrow.

"The real, highbrow musician does and must necessarily loathe any programme that subordinates his loved musical gods to a noisy, shouting, blaring imitation of negroid foolishness. He cannot but believe that placing the preparation of programmes under a Government Department, limited by Act of Parliament or Congress, with a penalty against jazz as disorderly and against public policy, must make for improvement. A clergyman of a committee of inquiry must necessarily be compelled by his habit of thought to see that nothing but what in his opinion is decent and orderly appears on the programme. So many men, so many opinions. Far better leave the matter in the hands of those who are un-fanciful and who recognise that this great boon of wireless is not for one class or opinion, but must be used in the service of all. That habit of thought must necessarily produce periods of dullness and displeasures for some, but on balance it will please the majority."

Resin-cored solder, supplying its own flux, should be used for all joints in wireless work owing to the liability of acid-fluxed joints to corrode. "Killed acid" is handy for cleaning-up and tinning the iron. It is made by dissolving scrap zinc in commercial hydrochloric acid (spirits of salts) until no more will dissolve.

## DON'T MEDDLE

### THE CURSE OF THE NOVICE

Complaints of poor reception of the New Zealand stations have been definitely traced to novices partially disabling their receiving sets by meddling with them. They change their valves around, tinker with the condenser nuts, change the battery connections, applying a different plate voltage to their detector valves, "short" their batteries, and so on. They communicate with the broadcasting company and say reception is "rotten." Then a close-by neighbour lets a little light in by telling the novice that he had obtained good reception, and cannot understand what the novice had to grumble about.

#### Receiving Set Disabled.

The fact then dawns upon the novice that possibly there is something amiss with his apparatus. He summons the dealer or his assistant to inspect his set, and then discovers that he, himself, has put something out of gear through meddling with his equipment. He then coolly objects to paying for the servicing.

#### Service Should Be Charged.

An American dealer puts the matter fairly as follows:—

Does anyone get free service on his shoes, clothing, plumbing, or anything else? Why should radio have free service? Of course, I am presuming he wishes a radio expert to do his servicing; one who has usually paid out good money, spent long weary hours in study, to become efficient as a radiotician.

#### Sets Should Be Sealed.

I meet these "wise birds" every day when on service calls, and have come to the conclusion that the manufacturers should lock and seal all sets from some people who begin to learn radio backward, and by snooping and meddling with their sets, not yet paid for (twenty more payments and only thirty free service calls already!) All service calls should be paid for; it would stop meddlers.

## THE AUSTRALIAN COMMISSION

### THE RESULT AWAITED.

The report of the Australian Commonwealth Royal Commission which recently investigated wireless problems will not be made public for some weeks, according to a statement made by the Postmaster-General (Mr. Gibson) recently.

Mr. Gibson said that he had received a copy of the report, but had not yet had time to study it. It would be considered by the Federal Cabinet before it was made public, and, as the Cabinet would not meet again until about August 15, some weeks would elapse before the findings of the commission would be announced.

Those who reach home in and around San Francisco from theatres and parties early on Sunday mornings frequently round off the evening's entertainment by tuning in KGO for Gunzendorf and his Hotel Whitcomb Band. Gunzendorf and his entertainers go on the air at 10 o'clock on Saturday night, playing through until 1 o'clock the next morning. (This is equivalent to 7.30 p.m., Sunday, in New Zealand.) There are seven men in the orchestra, most of them working two or three instruments. Several are also adept at "putting over" recitations and comic songs. These versatile entertainers have been doing their stuff before KGO microphones for the past year.

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## RESULTS OF "THE NEWEST COMPETITION."

The answers to the questions asked are as follows:—(1) The leek. (2) The Cuckoo either lays or deposits its eggs in the nest of another bird. (3) There are two races of camels. The Bactrian and the Arabian. The former, which has two humps, is found only in Central Asia. The latter has only one hump. The Dromedary is a form of Arabian camel especially bred for speed. (4) Second to none. By virtue of one's office. One serving in another's place. (5) The Pimslol mark, called after Samuel Pimslol, who secured it's introduction by the passing of the Merchant Act in 1876, is a painted circular disc, 12 inches in diameter, with a horizontal line running through the centre. It is placed amidships. It is also called the "load-line," and is used to indicate the depth to which the vessel may sink when loaded. If, when the ship is loaded, this line is below the surface of the water, the owners are liable to severe punishment. (6) Lord Tennyson, John Bunyan. "The Cloister and the Hearth" (not on the hearth), Charles Reade. (7) Oliver Twist, the hero of the book by Charles Dickens, bearing this name. Topsy, the slave girl in "Uncle Tom's Cabin," by Mrs. Stowe. (8) Boxing Day falls on the first week day after Christmas. (9) Caucasian or white, mongolian or yellow, negro (Ethiopian) or black. (10) For a distance of three miles from the shore (bays excepted), the three-mile limit being fixed by an imaginary line drawn three miles outside the enclosing headlands, certain well-defined rights and privileges are exercised by the country whose coast is washed by this strip of sea.

The winners' names are:—A. M. Smith, Fitzgerald Street, Christchurch; E. R. Warner, Schoolhouse, Kaikoura; R. S. Woolston, Marybank, Wanganui; Mrs. E. Allen, 75 Grafton Road, Auckland; E. C. Wearne, Brougham Street, Wellington; R. J. Harris, Collegiate School, Wanganui.

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# Mainly about Construction

BY "MEGOHM"

## THE "RECORD" CRYSTAL SET

### SIMPLE DETAILS AND EFFECTIVE RESULTS

This is a very efficient crystal set if carefully constructed and used on an aerial of ample proportions. It will even give loudspeaker volume sufficient for an ordinary room up to about two miles airline from 2YA, provided that the aerial is about 30 feet high and 80 or 90 feet long, including the lead-in. There is no guarantee given that every set constructed according to these directions will give speaker volume, but where reasonable care is used in construction, and the aerial is not unduly screened by hills, it is possible, and in any case excellent 'phone strength may be relied on, sufficient to work three pairs of headphones. The original model constructed actually gives weak loudspeaker strength at two miles from 2YA. When made up, the set has a much neater appearance than is conveyed by the line drawing, the black ebonite panel showing up in pleasing contrast to the woodwork, which may be finished with shellac or other medium.

#### THE PANEL.

Six inches wide and seven inches high is a convenient size for the ebonite panel, which should be a quarter or three-sixteenths of an inch in thickness. The sizes of holes to be drilled will depend upon the style of components purchased. Condenser spindles are usually quarter-inch, and the permanent crystal shown may require a three-eighths hole. However, if a carborundum crystal is used, no hole will be required in the panel to accommodate it, as three crystals are permanently fixed. Quite a different pattern of knob to that shown may be chosen for the condenser control, and a vernier dial may be used, though it is not of much advantage on a crystal set. The two screws shown at the left above the earth terminal (E) are to fasten the panel to a diagonal strip of wood running down to and screwed to the baseboard to ensure the panel remaining in an upright position. A metal stay could be used if more convenient. The panel is secured to the front edge of the baseboard by three brass screws near the bottom edge, for which one-eighth inch holes should be drilled. It is a good plan to purchase the panel before making the case, so that the latter may be made to fit snugly round the ebonite, even if it is not cut to the exact size required, but in any case it should be tested for squareness and corrected if not true. Small differences may be put right by laying a sheet of coarse glass paper on the bench and rubbing the edge of the ebonite upon it as required. An ordinary plane finely set can be used, but some kinds of ebonite chip easily, and may not safely be planed; in any case the planing should be done from end to the centre, and not right along one side, as the finishing end would be liable to chip. When finding the position for the condenser spindle turn the vases to zero position, and see that there is room for them to clear the cover when in place.

#### THE CONDENSER.

The capacity of the variable condenser depends upon the number of turns of wire put on the coil, and there is a good deal of elasticity about both quantities, especially when only the local station is to be received. A variable condenser of .0005 microfarad capacity will suit very well, but a smaller one of .00025 may be used with equal results provided that extra turns are put on the coil to com-

pensate for the smaller condenser. A dial or knob with scale must also be provided with which to operate the condenser.

#### THE BASE AND COVER.

Three-eighths of an inch will be a suitable thickness for the baseboard, which should be cut the exact width of the panel. Six inches from back to front should be ample, as the condenser will probably not project more than 2½ inches from the back of the panel, leaving a space of 3½ inches for the coil of 3 inches diameter, which may be placed towards one side to clear a projection on the condenser. A batten is screwed under the baseboard at both back and front. The front one projects forward the thickness of the panel, as shown on inside view of the set. The back batten is sufficiently short at each end to allow room for the guide strips inside the cover.

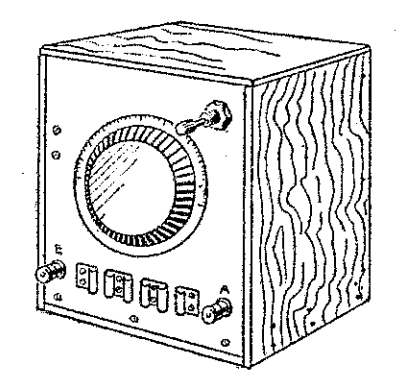
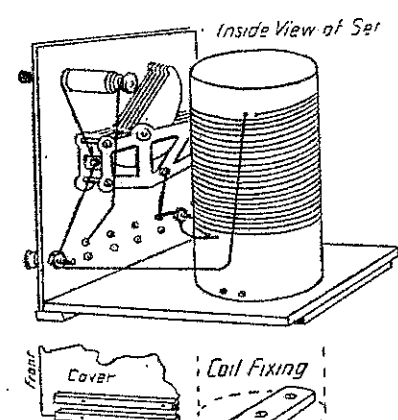
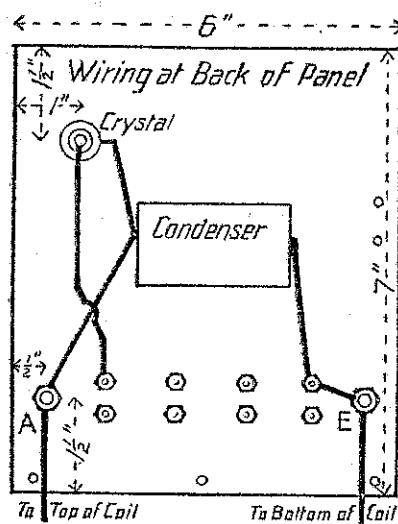
The cover consists of three sides and a top. On the inside at the bottom of each side two strips ¼ in. square are screwed, so that the baseboard may slide in between them. The two sides might be made of ¼ in. rimu, and the top and back of three-ply or ¼ in. wood, and finished with shellac and methylated spirits applied and polished with a rag, but individual tastes may please themselves in the exact construction of the cover.

#### THE COIL.

The solenoid coil should be three inches in diameter, and may be wound on a cardboard former of suitable length, either purchased or made by the constructor. There are two methods of winding the wire on this former. One is to wind on 50 turns close together, as described in the simple crystal set recently published. A better method is to wind on the wire with a space between each turn, as in this type of coil certain losses are eliminated that occur where the turns are close together. The space between each turn may be from about a half to the full thickness of the wire. One way is to guess the spacing between, and another method is to wind another wire or twine alongside the wire to be used permanently, afterwards unwinding the extra wire or twine. Whatever method is used, it is as well to securely fasten the turns as soon as possible, and this can be done with cement made by dissolving chips of celluloid in acetone. This should not be applied all over the wire, but in about three or four strips half inch wide running from end to end of the former. The wire recommended is 20's enamelled; this winds about 22 to the inch close together, and 50 turns occupy 2¼ in. Spaced with its own thickness, therefore, 50 turns will occupy about 4¼ in., so that a five or six inch former would suit. The ends of the wire are passed in and out again through two holes made in the former with a bradawl. Referring to the inside view, it will be seen that a good length of wire must be left at what is to be the top of the coil. If left long enough this wire could go under the aerial terminal, to one end of the condenser, and on to the cat's-whisker end of the crystal without any joining, but the enamel must be well scraped off where the wire is connected to any component or terminal. A small drawing shows how a strip of wood is fitted inside the lower end of former and screwed to the baseboard to hold the coil secure.

For long-distance reception a low-loss coil is specially worth while, and those

who do not mind a little extra work can make a real skeleton low-loss coil as will be described. If, instead of winding the spaced wires direct on the former, as just described, we wind them over four strips of celluloid placed at intervals along the former, we can then fasten the wires to the strips with celluloid cement, and when this is set the former is pushed out, leaving only the wire securely attached to the celluloid strips. The celluloid used is



that used for motor hood lights, the thicker the better. If scratched with a sharp point it breaks clean where the scratch is made. Now cover the former with a sheet of good paper, fastening by sticking the overlapping edge, but do not let it stick to the former anywhere. This is to prevent the coil sticking fast to the former. Cut four strips of celluloid, 3-8 inch wide, and length of the former. Lay the strips along the former at equal intervals, and fasten in place with twine by tying round the end of the former and the ends of the strips, this being done at both ends. Fasten the beginning of the wire to the twine at one end, and proceed to wind, guessing the spacing, but wind tight, and temporarily secure the finish of the wire by tying down with twine around the former. Now, if we wish to be particular about even spacing of the wires, take a strip of celluloid an inch long, and on its edge file a notch every tenth of an inch. This gauge can now be used to coax the wires into exact position, by pressing it down and working the wires into place in the notches. When this has been done the cement can be applied fairly liberally to the wires and celluloid strips where they cross. Leave the whole to set until next day, when the former can be withdrawn and the coil is finished. It may be fastened to the base by drilling the ends of the opposite strips and screwing to the ends of a slip of wood, as previously mentioned for a former. The direction of the winding of the wire on the coil does not affect the working of the set.

If it is found that the condenser has to be set at zero to tune in, this indicates that there is too much wire on the coil, so that, say, six or eight or more turns can be taken off, until the best tuning is at a position away from zero. If the condenser has to be full in to give best tuning, then a few more turns must be added to the coil. This latter might be the case where the aerial was very short. The same construction of low-loss coil can be used for valve sets, and adds to their selectivity. The coil is to be placed not too close to the base of the condenser.

#### THE CRYSTAL.

To make a crystal set highly efficient it must be good right through, and too much care cannot be given to ob-

taining a stable and reliable crystal. The cat's-whisker needing constant adjustment is not worth while, at least for listeners within easy distance of the local station. A good semi-permanent crystal will see a whole evening's reception through without once being adjusted, and may go for a week or two, and in any case the readjustment is quick and easy. These crystals can be purchased for about 8s. 6d., and will give about as much volume as can be got from any crystal. The carborundum crystal, whilst more expensive, is most reliable, and does not require adjustment, so that instead of being inserted in a hole in the panel it could remain behind the panel supported by the wires connected to it. These crystals work well without a battery, and give splendid tone and volume. The price is usually 7s. 6d. A poor crystal will not give anything more than 'phone strength.

#### FINAL NOTES.

There will be no soldered joints, but if the ends of the coil wire are left long they can continue from one connection to another as shown and will be quite efficient if all nuts are screwed on tight. The 'phone clips were described last week. They are made from 30's hard brass ¼ in. wide by 1-5-8 for the centre ones and 1 in. for the two end ones, curled round a 1-8 in. drill and adjusted to fit the thick part of 'phone tags. They are drilled and bolted to the panel as shown, with 1-8 in. brass bolts, which can be obtained at the ironmongers'. When using one pair of 'phones, a tag goes in each of the two outer clips; two pairs, one tag in left-hand clip, one in next clip, tag of second pair in second clip from left, and other tag in right-hand end clip; three pairs,

each pair of tags in two adjacent clips, but tags of the same pair of 'phones not to be put into the same piece of brass. Terminals can be used in place of the clips if desired. A loudspeaker would be connected in the same way as one pair of 'phones.

A small or medium-sized speaker would give better results than a large one, but the constructor is advised to borrow one in order to test the capabilities of the set. Long leads from the set to the speaker, perhaps in a different room, will tend to increase volume, as the extension wires act as an additional pick-up in the aerial circuit.

It must not be forgotten that the earth connection is of great importance, especially if it is desired to use a loudspeaker, which would be practically impossible without a good earth, which is permanent connection of some kind to a depth in the ground where it is always damp. The fact that a wire is connected in some way to a water service pipe is no guarantee that there is an efficient connection to earth at all seasons. It usually takes quite a long time for a person to realise how careful and certain he must be about every part of a radio installation, and that is why beginners do not always get the results they should from the apparatus they construct. Every link must be perfect in the radio chain, from aerial to earth. Undue haste is a common fault with beginners, but it is far better to take a day or two extra to turn out a satisfactory and lasting article than try to rush a set together in one evening. Anyone who is handy with tools should be able to construct this set and get good results, but any beginner who finds a difficulty has only to send in a query, which will be fully answered in this column.

## MANSBRIDGE CONDENSERS

### SELF-HEALING PROPERTIES EXPLAINED

At some time or other in reading about wireless apparatus the amateur is bound to have come across the term Mansbridge condenser, and has probably wondered in what way a Mansbridge condenser differs from any other fixed condenser.

If he asks one of his more experienced friends he is probably told it is made of strips of tinfoil and waxed paper, but this is incorrect. A Mansbridge condenser is not so simple as that. First of all the name refers to the type, and is named after its inventor, a post office engineer, and it is not a trade name owned by one particular firm, although there is one firm, which has become associated with the name by its specialising in this form of instrument.

The peculiar feature about the Mansbridge condenser is that the insulating medium, or dielectric, and the conducting metal is amalgamated into one strip. We have, therefore, a composite strip, one side an insulator and the other a conductor.

The strange thing is that they cannot be separated as might be thought. This is because of the methods used to put the metal on the paper surface. It is done by depositing pure tin in a process somewhat resembling electro-plating upon the paper. In fact, we can be said to have plated one side of the paper with tin. The paper used is a specially prepared one called cellulose paper, and rather resembles good quality cigarette paper.

When the tin has been properly deposited the strip is passed between two rollers which are charged at a high potential of about 2000 volts. This is because during the plating process some of the tin is bound to penetrate the pores of the paper and would result in short circuiting any condenser made with that strip. The high voltage, however, burns away any such faults.

A short circuit occurs wherever the tin penetrates the paper, with the result that the film of metal is burned away, leaving small punctures which can be clearly seen if the strip is held up to the light.

When the short circuiting metal has been burned away the insulating pro-

perties of the paper are restored, and the composite strip is ready for the next step.

Every Mansbridge condenser consists of two of these strips and two strips of pure cellulose paper. The four strips are laid down so that we have a strip of paper, a prepared strip, a paper strip, and another prepared strip. The required length of interleaving strip for any given capacity of condenser is then rolled up, and later pressed flat. It is then impregnated with molten wax at a high pressure and fitted into its case. Contact to the metallic faces of the paper is made by slipping either brass strips between the metallic face and the adjacent paper, or by rolling in short lengths of bare flexible wire during the rolling process.

#### Self-Healing.

One of the great advantages of the Mansbridge condensers is that they seldom break down in use and are in some respects "self-healing."

That means that if a short circuit does occur in them the tin is burnt away at the point of contact and the paper is punctured. This enables the condenser to retain its insulation and so it can be kept indefinitely in service.

The small fixed condensers used in other parts of sets differ in that they do consist of definite layers of metal and insulator. In the better qualities the insulator is mica, but some cheap makes use paper instead. These are not Mansbridge condensers, however, because the metal is not an integral part of the insulator as it is in the genuine Mansbridge condenser.

#### A Conclusion.

Many experimenters must have wondered if it would not be worth their while to make their own condensers by assembling tinfoil and waxed sheets. The Mansbridge condenser factory made as described above is a wonderfully efficient and compact article, and no home-made arrangement can compete with it. The cost of tinfoil and waxed paper would amount to several times the cost of a factory-made condenser, the bulk would be very great in comparison, and then there is all the trouble.

has its radio experts. Although only 24 years old, Hiroshi Ando claims to be the inventor of radio television, a process by which moving images can be transmitted by electric waves through the air. He also claims to have invented the neodyne circuit in 1922, which was before Professor Hazeltine brought forth his neodyne ideas in America. Whether Ando's claims are just or not, he is recognised by Japanese scientists as a pioneer radio expert.

Hiers's a new method for painless dentistry. An ingenious dentist in Butte, Mont., U.S.A., wrote to KOA requesting the station to broadcast "slow and soothing music" in the afternoons as an aid to his profession. According to the letter, he has a radio in his office and headphones for the patient. "It takes their minds off their teeth, and makes them forget the pain," he declared.

## HOME CONSTRUCTORS

Write for our Illustrated Catalogue of Radio Parts.

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## U.S.A. BROADCASTING

## GOVERNMENT CONTROL SITUATION

A recent revision of wireless laws and regulations in the United States has provided for the first time effective machinery for the control of wireless broadcasting stations. Until a few weeks ago the Government had practically no legal powers over the proprietors of broadcasting stations, and it was very largely by the grace of the owners of the broadcasting stations that the Department of Commerce exercised any control at all over the wave-length, power and working conditions of the stations. Under a new set of regulations, however, the powers of the Government have been greatly strengthened and the control of broadcasting has been placed in the hands of a specially created board, which has just been set the unenviable task of clearing up the chaos of interference which now exists in the United States, especially in the large centres. It has begun its operations by announcing that it intends to close most of the stations operating in the congested centres.

## Drastic, but Necessary.

At first sight this decision appears to be rather drastic, but it is far less so than it seems. There are at present 68 different stations providing a service for the city of New York alone, and the board proposes to reduce this number to a maximum of 20. The 57 stations from which the listeners in Chicago receive their programmes will be reduced to about the same number as will be allowed in New York. The commission proposes to reallocate the wave-lengths of the broadcasting stations which are allowed to remain in these and other congested areas to ensure that there is sufficient separation between the wave-lengths of the stations to prevent interference. The location of stations will also be reviewed, and no powerful stations will be allowed in densely populated areas.

## To Prevent Blanketing.

This will obviate the "blanketing" of all other stations by the presence of a single powerful station among a large number of listeners. It is intended also strictly to regulate the power of stations, and few licenses for "superpower" stations will be granted. The maximum power of the best classes of the ordinary stations is not likely to exceed the power of the largest of the Australian A class stations.

## Selective Receivers.

While this general review of broadcasting conditions in the United States will undoubtedly greatly improve the service which listeners obtain, the period of chaos which has just ceased has not been without its value, because it has forced manufacturers to produce receivers the selectivity of which is not equalled in any other country in the world.

## RADIO REFERENDUM

## BRITISH LISTENERS' TASTES

Following the recent plebiscite on wireless programmes taken by the Melbourne "Argus," results of a similar plebiscite which has just been held in Great Britain by the "Daily Mail" are interesting. As the arrangement of the voting lists in the two plebiscites was widely different, it is difficult to compare the results in detail, but there are striking indications that the taste of wireless listeners in Great Britain does not vary greatly from that of Australians. Band music, first item in "The Argus" plebiscite, was third in Great Britain. The various kinds of orchestral and instrumental, all of which were highly placed in the final list of "The Argus" plebiscite, were grouped as one class of item in Great Britain, and came second. Interesting differences in the two results include the fact that, while dance music was shown to be very unpopular in Australia, it took fourth place in Great Britain. Various kinds of talks, which ranked fairly low in Australia, came high on the British progress lists. The full result of the British plebiscite is as follows:—

	Points
1 Variety and concert parties	238,489
2 Orchestral music	179,153
3 Military bands	164,613
4 Dance music	134,027
5 Topical and sporting talks and news	114,571
6 Symphony concerts	78,781
7 Vocal and instrumental solos	72,658
8 Opera and oratorio	60,983
9 Outside broadcasts	51,775
10 Short plays and sketches	49,657
11 Scientific and informative talks	30,919
12 Glees, choruses, sea chanties	30,445
13 Chamber music	27,467
14 Revues	27,059
15 Song plays	17,576
16 Readings and recitations	2,717
Total	1,285,083

## LIMERICKS

There was an old man of Dundee  
Who was horribly bored by a bee.  
When they said "Does it buzz?"  
He replied "Yes, it does!"  
It's a regular brute of a bee."

There was an old man of Calcutta,  
Who perpetually ate bread and butter,  
Till a great bit of muffin  
On which he was stuffed!  
Choked that greedy old man of  
Calcutta.  
Sent in by J. Jordan.

## LEARN ESPERANTO

In continuation of our Esperanto course, we publish below the fourth lesson of the series. It is pleasing to note that the course, which is being conducted in conjunction with oral instruction from station 2YA, is proving to be tremendously popular and evoking no small amount of interest right throughout the Dominion.

Readers and listeners are invited to make inquiry regarding Esperanto to "The Esperanto Instructor," N.Z. Broadcasting Co., Wellington, or care of "Radio Record." A stamped addressed envelope must accompany each inquiry, otherwise a reply cannot be guaranteed.

## LESSON IV.

(To be broadcast August 25 from 7.30 to 7.54 p.m.)

## The Numerals.

The CARDINAL numbers are:—

1—unu	9—nau
2—du	10—dek
3—tri	11—dekunu
4—kvar	12—dekdu
5— kvin	13—dektri
6—ses	20—dudek
7—sep	25—dudek kvin
8—ok	50—kvindek

100, CENT; 188, CENT TRIDEK OK; 1000, MIL; 1927, MIL NAŬCENT DUEK SEP; 1,000,000, MILIONO.

Nouns are formed from them by adding o—unuo, a unit; milo, a thousand; dekduo, a dozen.

The ORDINAL numbers (adjectives) are formed by adding a (the adjectival ending) to the foregoing numbers: unua, first; dua, second; tria, third; kvardek-kvara, forty-fourth, etc.

The ORDINAL ADVERBS are formed by adding E (the adverb termination) to the cardinal numbers: Unue, firstly; due, secondly; trie, thirdly; oke, eighty, etc.

For MULTIPLES (in English: fold, as in hundredfold), add OBLO, OBLA, or OBLE, respectively, for a noun, adjective, or adverb. Duobla, double; duoble, doubly; duobla faden, a double (two-fold) wire; triobla, treble; trioble, trebly.

For FRACTIONS add ONO, ONA, or ONE; duono, a half; duona, half (adjective); duone, by halves.

For DISTRIBUTIVES use the prefix PO (at the rate of): po kvar pecoj por ĉiu, at fourpence (for) each.

For COLLECTIVES add OP; duope, by twos; unuope, one at a time, singly; dekope, in tens; by tens. La amikoj venis triope, the friends came in threes.

WORDS: Faras, makes; minuto, minute; horo, hour; konsistas el, consists of; sekundo, second; jaro, year; mi, I; dankas, thank; akceptos, will accept; ricevis, received; pago, payment; frako, franc.

Kvin kaj ses faras dekunu. Sesdek minutoj faras unu horon, kaj unu minuto konsistas el sesdek sekundoj. Jannaro estas la unua monato de la jaro, kaj Aprilo estas la kvara. Unue mi redonas la libron, due mi dankas, kaj trie mi akceptos novan. Kvinoble sep estas tridek kvin. Ok estas kvar kvinonoj de dek. Tri estas duono de ses. Por la unua tago mi ricevis kvin franojn, sed por la dua mi ricevis duoblan pagon (dek frankojn).

## U.S.A. AND AUSTRALIA

## A COMPARISON

A large batch of programmes recently received in Melbourne from two large broadcasting stations in America provides amusing reading for those accustomed to Australian programmes. They should at the same time prove a surprise to the few Australian listeners who find it necessary so consistently to criticise the programmes from Australian stations. The first thing that strikes the Australian listener when glancing through the American programmes is the fact that the hours of transmission are by no means so generous as those of the Australian stations. Slightly more time is given in the daytime to broadcasting, but as most of this is in the morning it is of comparatively little value. On the other hand, the programmes at night are often terminated two hours before a corresponding Australian programme, which concludes at midnight. An analysis of programmes for several weeks from one station showed that the latest in that time was finished at 10 o'clock. It began at half-past 8 o'clock. On many occasions the programmes were ended by 9 o'clock, while many were begun until half-past 8 o'clock. It is clear, also, that the number of performers employed in producing a programme is much smaller than at the chief Australian stations, many of which broadcast a more varied programme in one night than some of the American provide in a week. Practically all the American stations are conducted on revenue received from the broadcasting of advertisements. While some disguise the advertisements admirably without robbing them of their value the commercial nature of other services is objectionably obvious, and the general quality of programmes is very low.

## THE PSALM OF RADIO

Radio is my hobby: I shall want no other,  
It maketh me to stay home at night.  
It leadeth me into much trouble.  
It draweth on my purse.  
I go into the paths of debt for its sake.  
Yea, though I understand it perfectly,  
It will not oscillate.  
Its concerts and speeches, they comfort me,  
Yet it will not work in the presence of my friends.  
I anoint the coils with shallac:  
But the tube spilleth over,  
Surely the bug will follow me all the days of my life,  
And I will dwell in the house of a radio fan forever.  
—New York "Radio News."

## The Children's Corner

By "ARIEL"

Dear Everybody,—What a lot of queer beasts I have had around me this week! Such a fine collection of "Howlers" that I just had to show you a few of them. The creator of the prize "bird" is Winnie Fraser, and she is to be congratulated on her bright idea and artistic ability, to say nothing of her gift of poetry!

Don't you all think her product a remarkably fine specimen? I am very, very proud to have him for the first inmate of our Zoo, and am looking forward for something equally good in "Smilers" from some one else next time.

To those of you who find drawing difficult I want to say—try and win the prize for the "Letter Competition"; and remember that neatness and good writing count for something, as well as nicely expressed ideas. So now set to work, all of you, and do your best to come out on top! Thank you all for your interesting letters. I love hearing from you.

My love to everyone,—Ariel.

## OUR WIRELESS ZOO—No. 1, THE HOWLER

This is the prize-winning "Howler"—the first animal in our Zoo. He was drawn by Winnie Fraser, 2 Kipling Ave., Napier, I.B.



## THE HOWLER.

This is the prize-winner's verse:—  
There's a bird called a Howler  
Who flies round by night.  
He roosts on your aerial  
And howls with his might.  
He's hatched from a three coil  
Un-neutralised set;  
Or else from that other,  
The old super-het.  
So catch him, and keep him  
From making a din,  
When tuning your wireless  
For listening-in.

—Winnie Fraser.

The following are highly commended for their drawings and verses:—

## THE HOWLER.

The Howler, he's a snarling beast,  
He's very often heard.  
When smiling he is heard the least,  
His looks are quite absurd.  
If you're feeling sort of blue,  
He is bound to meet you, too,  
But if you just keep smiling  
You'll never hear him whining.  
—Margaret Crawley, aged 11.

## THE HOWLER.

Carntuna is this Howler's name,  
She neither walks nor flies.  
Electric currents are her food,  
And coils she wears for ties.  
In every set she runs around  
And squeaky are her wheels.  
She's cursed by other listeners-in,  
For her unearthly squeals.  
—Herbert Rice.

That the Howler will vanish from  
Ariel's Zoo.

If he does, don't catch him, for  
I would be far best,  
To be quite rid of the horrid old  
pest.  
In the meantime just keep him in  
check all you can.  
And thus be a blessing to all Radio  
men.

—Stanley H. Smith.

You have often heard the old Tom  
cats  
Whose eyes shine clear and bright,  
As they scale along the garden wall.  
When all is still at night.  
And there they sit and mew and  
spit,  
And kick up such a din,  
But that is nothing when compared  
With someone tuning in!

—Frances Hicks.

The worst of the things I wish I  
could snare,  
Is this horrid demon that howls in  
the air.  
He comes out at night when we're  
listening-in,  
And starts to kick up his horrible  
din.  
They say that the best way to rout  
him out,  
Is to fasten his aerial down to the  
spout.  
So I mean to try this some night on  
the sly.  
With one that is causing some  
trouble near by.



Some of the highly commended "Howlers," drawn by competitors.

## "THE HOWLER."

I am the howl—  
I howl each night  
To set your nerves on edge.  
I whoop and whistle,  
Scream and moan,  
And finish up with an ear-splitting  
groan.  
Seek me if you can,  
I defy you, every man.  
You'll never find my lair,  
I'll howl, and howl, and howl,  
To warn you that I'm on the air.  
—Roy Mumford, aged 7.

## GOOD VERSES.

The following verses are Highly Commended:—  
The Howler's a freak we do not like,  
He comes far too often and gives us  
a fright.  
He's wonder if some day I'll be  
quite true.

It makes me feel wild when our  
music he spoils,  
With his twiddling of knobs and  
waggling of coils.  
—Laurie Griffiths, aged 10.

The "Howler" is a dreadful bird—  
Every night he can be heard.  
Squealing, howling everywhere,  
Chasing stations up and down.  
Plugging all the sets to town,  
Till at last in desperation  
Listeners try another station.  
—L. Workman.

## THE MISSING E's

Here is a sentence of eleven words in  
which all the "e's" have been left out.  
Can you replace them and make a sen-  
sible sentence?  
WRIEVRPRFCTMNYCLVRCLRGY  
MNTLLMWHN?

## THE MAIL BAG

L. Workman.—Thank you very much. I am using your verse—it is so good. Yes, it is good fun making a Zoo. Your inspired "creation" certainly showed originality, but couldn't you draw one more live animal or bird? Try a "Smiler" will you? Am so glad you appreciate the advance programmes.

Kathleen Carson.—Your drawing is excellent, but the verse didn't come up to standard. I think your animal would make a good "Krytik," don't you? Write me a verse about a "Krytik," and we'll enter him for August 24.

Joan Kelly.—Try again, Joan. Your effort is quite good for such a little girl.

Frances Hicks.—Draw just one animal next time. Your verse is an amusing one.

Stanley H. Smith.—The idea is a good one, but you made him so "enormous"! I like your verse, though. Yes, I wonder, too!

James G. Johnson.—What a plucky little fellow you are! How old are you?

Marjorie Hills.—I hope you are not very disappointed. Try for the "Smiler" by August 17. Am glad you are so interested in our "Corner," and find the verses so entertaining.

Edward Roberts.—Do your drawing in ink next time, and please don't make him quite so large!

Lloyd Jones.—The animal is a good one, but he looks too harmless to cause much annoyance. Try again, and be careful about your rhymes.

Eric Mumford.—Perhaps you will be lucky another time. Aren't you proud of your little brother?

Walter Leslie.—Your verse is not nearly up to the standard of your drawing. Write a shorter one next time and you may be more successful.

Marion Woodhead.—Draw in ink, Marion, and watch your "poetry." The metre isn't very good, and the rhyme could be a lot better. Try again for the "Smiler" or the "Krytik."

Colleen Williams.—What a weird specimen! Try to get a "more alive" animal, and be a little more careful about your rhyming, and I think you'll be more successful. The idea is quite a good one.

Laurie Griffiths.—You were just too late. I like your drawing—it is so nice and neat, and your writing is beautiful. Try and post a wee bit earlier.

## COMPETITIONS

1. Our Wireless Zoo—Drawing and verse:

"Smiler," closing date, August 17 (prize 5s.).  
"Krytik," closing date, August 24 (prize 5s.).

2. Letter: "What I Like Best About Broadcasting." Closing date, August 24 (prize 5s.).

3. Painting: "Pokkit and Pykk." Closing date August 24.  
"Kink and the Squizard." Closing date, August 31.  
(Prize for each, a book).

## RULES FOR COMPETITIONS.

1. Draw on smooth surface paper and use Indian ink, when possible.  
2. Write on one side of the paper only.  
3. Attach name, address, and age to each entry.  
4. Use watercolours for painting.  
5. Address all entries to "Ariel," P.O. Box 1032, Wellington, and post early.

## TREE-MENDOUS RIDDLES

The answer to each of these riddles is a well-known tree. Can you guess their names? The first one is Date. Now tackle the rest.

1. This noble Eastern tree is important in history.  
2. You have this one in each hand.  
3. In every month you will find this tree.  
4. The sea beats upon this one.  
5. Although there is only one there must be two.

## ANSWERS

## TO LAST WEEK'S PUZZLES.

1. Cherry.  
2. Apple.  
3. Peach.  
4. Banana.  
5. Melon.  
6. Plum.  
7. Date.  
8. Pear.  
9. Currant.  
Answers to Muddled Names:—1. Robin Hood. 2. Lloyd George. 3. Robin. 4. Peter Pan. 5. Nelson. The King.  
Answer to "What Am I?"—Jacksprnt.

# Short Wave Adapter--Sidelights on Programmes-- Afternoon Sessions for Ladies--2YA "Uncle" arranged

## THE RADIO RECORD

Published Weekly

REGISTERED G.P.O., WELLINGTON, N.Z., AS A NEWSPAPER.

Price 3d.

VOL. I, No. 5.

WELLINGTON, N.Z., FRIDAY, AUGUST 19, 1927.

Per Annum, Post Free, 10/-; Booked 12/6.

### How the New Zealand Parliament Does Its Work

In this series of talks, Mr. C. E. Wheeler, for twenty years an interested spectator of Parliament from that best vantage point of all, the Press Gallery, will tell radio listeners something of the workings of the "machine" that grinds out legislation so faithfully. The illustration gives a glimpse of the House of Parliament. The whole scheme is not yet complete but the main wing has been in working occupancy for two years.

In this series of talks on the Parliament of New Zealand the aim will be—not to deal with the historical side of this institution (though the story of its development is fascinating)—but to give listeners as vivid an impression as possible of the parliamentary atmosphere and how the machine works. There will be some peeps into the inside mechanism, too.

My impressions of Parliament have been gained in the privileged position of lobby correspondent for many New Zealand papers, an experience extending over twenty years. So I have seen Governments created and Governments disappear—parties spring up, and some of these have also disappeared.

Now, to start with the House of Representatives—the elected part of the machine. The Legislative Council, our colonial House of Lords, can be left for future description.

Parliament sits from Tuesday till Friday inclusive, commencing each afternoon at 2.30, when Mr. Speaker (the equivalent of the chairman at an ordinary public meeting) enters the Chamber in solemn state, preceded by the Sergeant-at-Arms, whose stentorian voice announces "Mr. Speaker." The eighty members immediately stand while the opening prayer is repeated from the Chair.

Parliament always opens with a very beautiful prayer. Only members, the Press, and ladies are permitted to hear this, so that it will be unfamiliar to most people. It was a jocular suggestion of the late Mr. Massey that when Mr. Speaker enters Parliament he bows "first to the Government, then to the Opposition—and prays for the country."

And this is the prayer:

Almighty God, we Thy unworthy servants, do most humbly beseech Thee to grant that we, having Thy fear always before our eyes, and laying aside all private interests, prejudices, and partial affections, the result of all our counsels may be to the glory of Thy name, the maintenance of true religion and justice, the honour of the King, and the public wealth, peace, and tranquillity of the Dominion, through Jesus Christ our Lord.

THE "AYES" AND THE "NOES."

I have never known this supplication against "partial prejudice" to take the keen edge off any of the Opposition question to Ministers, which soon follow but one must give credit to the members for an anxiety to do their best in the Dominion's interests, though the clash arises over what is best. Two points of view are frankly recognised by the existence of the "Ayes" and "Noes" division lobbies. Members often regret that there is not a third lobby. If they cannot make up their mind they have to stay away, for when a division is taken the whole House, except Mr. Speaker, departs into the division lobbies, and the names are taken as the members file back to their places.

Now and again in our own Parliamentary proceedings one notices a form

or a phrase which vividly brings to mind old struggles between the King and Parliament. Our own representative institution has never had to fight seriously for its privileges, but as it follows English precedents it is careful even to this day that there is no encroachment by the Crown. When a Speaker is elected by Parliament he is presented to the Governor-General, as the representative of His Majesty the King, and approval of the choice is requested.

Approval having been given, Mr. Speaker then asserts the authority of Parliament. He says to the King's representative: "Thanking Your Excellency for your approbation of the choice made by the House of Representatives of me to be their Speaker, I have now on behalf of the House of

Parliament we would have to stand 40 hours of speech-making. If a Bill is being considered in committee, a member may speak four times on one question on each occasion for ten minutes. A little arithmetic will soon show why there is so much talk, and you will also notice that Parliament as a rule does not by any means exercise its full debating privileges.

#### PHYSICAL EXHAUSTION THE CHECK.

How is the stream of oratory kept within bounds? It is by the simple expedient of physical exhaustion. Most Parliamentary decisions of importance seem to be made after midnight. This is a quaint institution which prefers to turn business methods upside down, and work when most sensible are asleep. We have seen Prime Min-

isters in New Zealand with the happy inspiration to start earlier in the day, and finish at a reasonable hour. But the idea has never worked. If those eighty members want to talk, the hours easily slip by, and a Government patiently waiting for decision finds that after the galleries have been cleared of spectators about 10 o'clock the talk stream diminishes until it finally peters out in those trying hours just before the dawn. Only the most determined speaker will sit up all night waiting for his chance, and then the chance comes along after the audience has gone home!

It is just as well that Parliament works slowly, because it deals with tremendous issues at times, and what it decides has to be carried out. A Parliamentary statute is enforced by all the machinery of the law—police, magistrates, judges, and in extreme cases the army. I have listened to our Parliament passing a law which forced every able-bodied man within certain ages to leave his home and his work, and enter an Expeditionary Force for five shillings a day. It was very reassuring then to realise that Parliament, with its cumbersome machinery, could not work too fast. Every oppor-

tunity for criticism and close examination not only by legislators but by the people outside, was welcome.

All these formalities, which seem so puzzling to the outsider and annoying to Governments when they want Parliament to work at high pressure have been developed as a result of centuries of experience, and they have sound common sense behind them.

There is a lively debate, feeling is

#### HOW TO SAY WHAT YOU MEAN.

Here is a simple illustration of the value of that formalism. A member is not permitted to address another as, say, Mr. Smith. Mr. Smith represents, say, Wellington, and any reference to him in debate must be in this way: The Honourable Member for Wellington.

#### ORATORY IS ABSENT.

Most visitors are disappointed at the lack of oratory in Parliament. Parliamentary speech, one must admit, is very commonplace. Now and again we are stirred by a great speech-making effort, but that is a rare treat. There has to be a suitable subject worthy of oratory, but ninety-nine per cent. of the subjects before Parliament are best discussed in tones almost conversational. Occasionally a new member fresh from the election platform makes a stirring effort, but he seldom repeats it, because he notices that everybody refuses to be stirred. Some of his best friends, if it is late at night, may be lying asleep just in front of him, and most of those who are awake display an air of genial tolerance, while a critical opponent is very liable to interrupt with advice to "Get off the soap-box."

Who can work up genuine enthusiasm over the many important but dull subjects which Parliament must handle. This is the reason why we hear so few fine and finished speeches—there is no incitement to flowers of oratory. And as for making any impression on one's audience by the arts of oratory, well, they are all fairly skilled in the tricks of that trade.

The most interesting, the brightest public speeches are made when the audience is responsive. Experienced speakers even like a little interruption—it shows how the collective mind of the audience is acting. A Parliamentary audience—like my present one—is unresponsive. If I could see you smiling when I have tried to work off a joke it would help. A few "Hear, hears" would be encouraging.

An old Parliamentary friend once arranged for an interruption. The interjector at a certain point had to shout out something from the back of the hall. And the candidate was ready with a really witty response on Biblical lines.

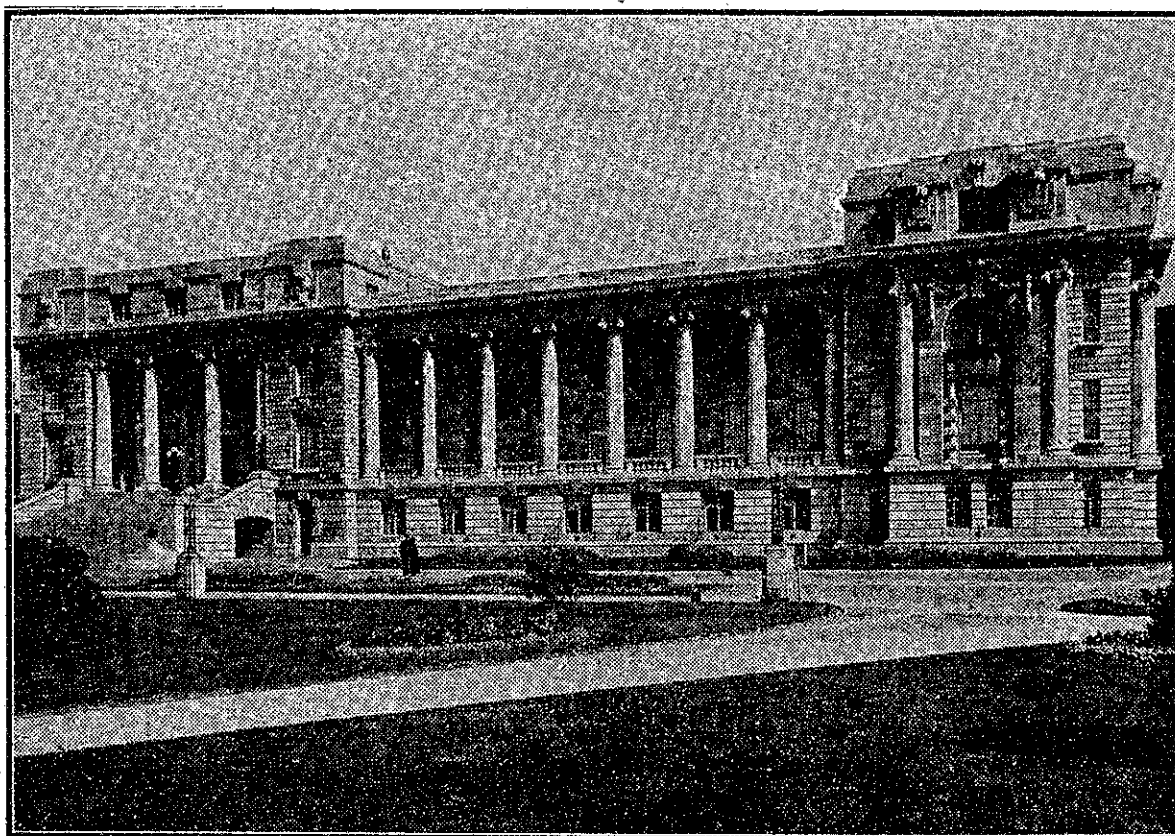
Alas for the little plot. The candidate's committee was not in the know, so when the interruption came a couple of committeemen handy to the interjector told him angrily to "keep his mouth shut," and roughly bundled him out.

#### TOO REALISTIC!

#### RUGBY MATCH BROADCAST.

This is how a Christchurch enthusiast recently expressed his appreciation of the description of a Rugby match: "For the past two weekends I have been fixing up my wireless, and consequently my garden has had to suffer. It was very hard this week-end to have to stop away from the football (being, by the way, a great lover of Rugby), but I felt that I simply had to get the garden into something like decent order. Well, I made a start, but during the mowing of the lawn I thought I would just listen in and hear how the match was going. The game was getting along all right. When it was finished I thought that the sooner I got home the better, because I had promised the wife I would stop at home and do that garden. Now, the trouble is that I am not certain whether I went to that match or not. I say that I did, but my wife will have it that I did not. The description was certainly excellent."

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GENERAL VIEW OF THE NEW WING OF PARLIAMENT BUILDINGS.

—Photo., Publicity Department.

Representatives of New Zealand to lay claim to all their privileges, and especially to freedom of debate, and to free access to Your Excellency whenever occasion may require it, and that the most favourable construction may be put on all their proceedings."

His Excellency in reply gives the assurance. That he will at all times place the most favourable construction upon their proceedings, and he also confirms all the rights and privileges to the same extent, he says, as they have been granted hitherto.

#### NOW THE TALKING BEGINS.

Now, having installed Mr. Speaker, we get back to the proceedings—the talk shop gets to work—talking. This is a favourite jibe at Parliament, but the institution will always be a big talking machine, and it cannot be avoided. If some Mussolini arose who could cut down the volume of words, criticism from outside Parliament would be worse than ever, for this is the right place to let off steam. Eighty constituencies are represented here, and they all have the right to have their point of view placed before Parliament. Every member may speak for half-an-hour on a question, and if they all took the op-

portunity we would have to stand 40 hours of speech-making. If a Bill is being considered in committee, a member may speak four times on one question on each occasion for ten minutes. A little arithmetic will soon show why there is so much talk, and you will also notice that Parliament as a rule does not by any means exercise its full debating privileges.

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heated, and Mr. Smith has stirred up trouble with his tongue. A rival politician proceeds to demolish his arguments. We may even want to show that Mr. Smith has said something untrue. If he remarks across the floor of the House, "You are a liar!" Mr. Speaker intervenes in very severe tones, and demands a prompt withdrawal, which has to be made.

But the critic still thinks that Mr. Smith has been telling tarradiddles, so he cautiously words his opinion in this way: "The honourable member for Wellington has made a seriously inaccurate statement." This is quite polite and parliamentary.

Notice the difference between the curt phrase, "You are wrong," and the Parliamentary method of indirect address, "The hon. member is wrong." Thus the Standing Orders help to keep the peace.

I remember one occasion when a legislator highly incensed commenced to trounce an opponent, and it became quite evident that he was proceeding to call him a liar. However, Mr. Speaker stopped him in time, so the member naively asked "Mr. Speaker, may I say it and then withdraw it?"